

57

Dramatic Mirror

JUNE 5, 1920

THE SCREEN AND STAGE WEEKLY

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FEATURES!

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THE MARKET PLACE

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Tells you how to write and compose song-poems;
everything the songwriter wants to know. Money
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tising Co., South Bend, Indiana.

"Write the Words for a Song"
Your manuscripts are very valuable and mean money
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submitting them to anyone else. Let us tell you about
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DO YOU COMPOSE? Don't publish songs or Music
before having read our "Manual of Song-writing
Composing & Publishing," indispensable to writers,
25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

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cation; orchestration and band parts; staff of qual-
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ADVERTISED AND SOLD
by a high-class Singing and playing Sextette which is
making a complete tour of the United States. Write
for particulars. Address, BEACH SMILES QUAR-
TET, 408 Cristler Ave., Dallas, Texas. t.f.

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STAGE EFFECTS—Spotlights and supplies,
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Art Works, 305 West 15th Street, New York.
Catalogue Free. Telephone 2171 Chelsea.

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GERALDINE FARRAR

The famous prima donna who has recently signed a contract with the Associated Exhibitors. Her first picture, under her new affiliation, will be a film version of the stage success, "The Riddle: Woman"

DRAMATIC MIRROR

BROADWAY BUZZ

FROM LOUIS R. REID

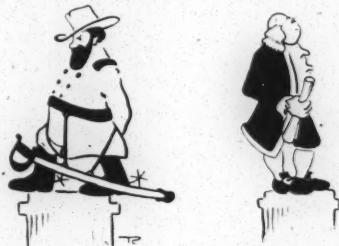
CANNOT more of these catch-as-catch-can debates be arranged now that the Allen-Gompers, Emerson-Lackaye affairs have proved such booring and cheering successes? How about a debate between Louis Mann and Sam Bernard? Between Marc Klaw and A. L. Erlanger? George Cohan and Francis Wilson?

Do You Remember

the name of the theater where "Lightnin'" is playing? Hardly any one does. It is a strange condition that a play's success can obscure almost entirely the name of the theater where it is on view. Yet that is the fact, and it is a fact that is greatly agitating Mr. Erlanger, it is said. By unusual exercise of his mind he is able to recall that the theatre's name is the Gaiety. After all what profiteth it a playhouse if it gains the greatest success in theatrical history and loses its identity?

It Appears to Most of Us

that Broadway will be a regular Hall of Fame next season owing to the desire of managers to present biographical plays. Of course, the success of "Abraham Lincoln" is responsible. Next fall the playgoer's journey up and down Broadway will resemble a promenade in a hall of statuary so conspicuous



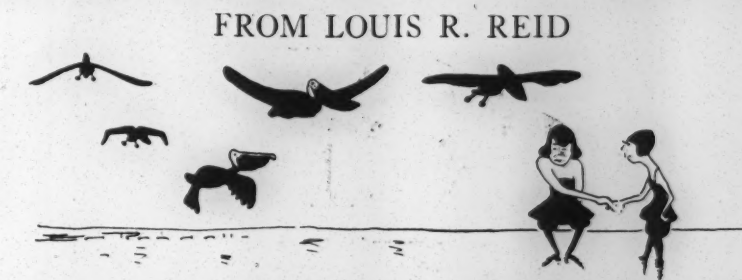
will be the names of famous figures of history over the entrances of theaters. And think of the problem he will have in trying to decide whether to see "Robert E. Lee" or "Edgar Allan Poe" or "Marie Stuart" or "Benjamin Franklin" or "U. S. Grant." And there will be further complications, too, should Frank Tinney suddenly make up his mind to present "Booker T. Washington."

The Stage Jesters

who have dusted off Swiss cheese jokes these many years in various Harry B. Smith musical comedies may have inspired the enterprise of one A. U. Weimar, of Sugar Creek, Ohio, in discovering a new culture by which the holes in Swiss cheese can be made in this country. If Swiss cheese really becomes commonplace there will be, of course, less appeal for Swiss cheese jokes. Q. E. D.

Is It Possible

that William Fox's new studio has been constructed with a view to its availability for boxing contests? It is accessible. It is built in such a manner that it could be easily turned into a vast arena. It has a seating capacity for several thousands. And Mr. Fox is reported to be more and more interested in the vast profits in the promotion of sports.



No One Even Wants to Play The Custom Might Be Carried to Great Lengths

Kings have been falling into lower repute day by day since that memorable August in 1914. Now even actors are expressing a great unwillingness to play the part of a king. V. L. Granville, who has been portraying the King in "Hamlet," says he will never play the role again, declaring that it "affects one's temper and disposition too much."

"Another hotel is ready to close"—Is a new New York condition. Everyday seems to add to the woes Of that fact called Prohibition.

By the Way, What Is to Become

of Old King Cole, who gazed so benignly upon his subjects in Knickerbocker Palace? For the sake of sentiment he should find a home with some member in good standing of the Forty-second Street Country Club? Why not an auction, Mr. Regan? It would be a fitting event to the close of your hotel. It would reap a harvest of publicity. It would contribute to the gaiety of a nation overburdened with politics and profiteers.

Signor Ibanez has disclaimed the cave man ideas that have been associated with him since his oratorical flight at Bryn Mawr. Too bad. Too bad. He will have a difficult time now winning back his popularity with college girls.

They Say

that certain jesters in vaudeville are suggesting Houdini as a possible running mate for Debs, that a stage doorman at the New Amsterdam Theater never forgets a masculine face, that the Lambs Club is a hotbed of political dispute over the respective merits of Wilton Lackaye and John Emerson, candidates for President of the Actors' Equity Association, that Famous Players-Lasky are to produce several Viennese operettas next season, that London managers are requesting English actresses to be more emotional and thereby duplicate the success at home which has been showered upon the Americans, Mary Nash and Peggy O'Neil.

Bryan Always Keeps

a leap behind the playwrights. "Drink" and "Ten Nights in a Barroom" were enjoying prosperity and incidentally revealing the evils of booze long before the perennial candidate flashed across the political horizon. Now he is proposing an amendment to the constitution which will establish a single code of morals. For years—it seems almost generations—playwrights have written on the theme of a single code.

Broadway Primer
(Eighth Lesson)

Q. What is meant by Gilbertian lyrics?

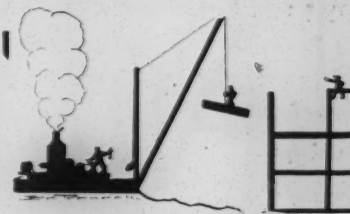
A. Those which are believed to be written in the graceful and satirical manner of W. S. Gilbert.

Q. Are there many written in this manner nowadays?

A. No season passes that the lyrics of four or five musical shows are not referred to by impressionable critics as "Gilbertian."

The Houses that Jack Means to Build

Comes that season of the year when theatrical managers are busy with the erection of new playhouses. It has long been a tradition that for every theater in town there are a half dozen plays. For a time it seemed as if the theaters were going to catch up with the plays and then the war came, ty-



ing up the building industry and creating a shortage in labor. Now we have the feverish revival of the old days and every manager with a bulky bank roll is buying bricks and mortar.

The Revue and Not the Play Is the Thing in London

New York playwrights and producers who take the drama seriously have been accustomed to complain bitterly of the frivolous attitude of playgoers toward the vital efforts of the stage. They now have company. English playwrights and producers have joined their protesting ranks. Listen to Henry Arthur Jones, who in despair, asks: "Is there any movement of English playgoers toward living English drama?"

"To Improve Bear Mountain"—headline in Sun. "How," asks J. M. J., "are they going to put up a movie studio there?"

Do You Know Who Really Selects the Ziegfeld Girls

It is none other than that grand young man of vaudeville who presides over the publicity of the Keith Circuit. I refer to Walter J. Kingsley. As an arbiter of anatomy he is unsurpassed, it is said, this side of Constantinople, and in his priceless little red book he carries vital and intimate impressions of hundreds of girls from the Harlem River to the Golden Gate who have come within his gaze at one time or another and who are potential entries in the race to motion picture stardom. (It is to be assumed, of course, that all Ziegfeld girls eventually star in the films.) It is related that when Dr. Ziegfeld desires to replace some beauty who has capitulated to the screen he calls upon Kingsley for aid. And Kingsley, it is said, never fails him.

Nation-wide price slashing has now reached the point where a man may purchase a \$20.00 suit for only \$40.00.



"Saloon." There must be some distinction besides that of refinement. We must discover what it is. We must send our spies on a trip of exploration.

Just as We Thought

the country was in danger of never recovering its sense of humor, torn as it is by the conflicting claims of Presidential aspirants and the hysteria of Mr. Palmer, who alternately suffers from the blues and the reds, the Panama Limited on the Illinois Central Railroad is considering the installation in its sleeping cars of a "Snore-No-More" device. The instrument can be attached to the nose—any kind of a nose, long, broad, hook, puz, flat—of the person whose nocturnal eloquence keeps the other passengers awake.



LOUISE HUFF

Pretty little Selznick star, whose first picture under her new contract will soon be completed. It is entitled "A Dangerous Paradise"

DRAMATIC MIRROR

COMEDY ON THE STAGE AND SCREEN

BY MADGE KENNEDY

Screen Should Deal More with Comedy of Manners—All Actors Anxious to Play Real Human Beings—Fun the Only Aim

"HOW to Be Funny—in Twelve Lessons" has never appealed to my sense of the logical. One has to enjoy a pretty long experience with the essentials of comedy before comprehending that there are different ways of projecting the comic spirit; and that the different expressions of the humorous may be anything from watching a man chase his hat down the street to delivering some exquisitely delightful epigram.

I have been particularly fortunate in my career, in that I have had the opportunity to play comedy roles both for the stage and the silver sheet, and these are two such

Varying Modes

of expression, that I feel I have, in a manner, been enriched by both experiences. It is hard, after all, to continually play parts demanding shades of feeling without formulating some ideas relative to the work.

I use the word "comic" in its expansive sense; most of my Goldwyn Picture vehicles have been comedy dramas, while my stage successes have included such out-and-out farces as "Baby Mine" and "Fair and Warmer." People often make the mistake of classifying humorous, or for that matter, serious films, as *plays* in action; whereas they are really

Stories in Action

and comic plays and comic stories require separate interpretations. There is, therefore, much less relation between stage and screen interpretations than generally supposed, and this particularly applies to the comic values in the grand dramatic whole.

Clever situations bring laughter when they are portrayed on the stage, of course; but the genuine laughter-bringer is generally the spoken word on top of the clever situations—whatever their nature. On the screen, while we have the aid of the title, this is subordinate to the expression of the situation itself; while, in the louder drama, it is paramount.

The consequence of this is that the creation of fun on the silver sheet is in many respects

More Difficult

than the creation of fun on the stage—at least, this is so for the actor or actress, if not for the writer, whose work must be esteemed difficult in any medium. But for the Thespian, the problem of expression without speaking, remains; and the adjustment of the expression, when one comes from the back-drop to the camera, is strange. The fact is that one has to entirely remodel one's sense of proportion. I write, of course, of the expression of fun and am not concerned with the stormier moods.

The Great Temptation

to the screen actress is to fall into mannerisms. That is, there are certain set ways of getting something over; as in the familiar hand-over-the-mouth gesture to conceal a smile, or anything else of that sort. Repetition of phrases in the 'legitimate' is often successful in evoking more and more laughter; but repetition of gesture on the screen in portraying feelings is the death of art—and likely, popularity.

There Are a Hundred

different ways of expressing the identical reaction on the screen, and like Mr. Kipling's celebrated tribal lays, "every single one of them is right." But it isn't so easy to capture the entire lot. On the contrary, it is easier to be caught by one of them than to catch two. But if the artist desires to progress—and without progression there is no artistry—he (or she!) must manage to find the elusive gestures, facial records, muscle re-

the political ideals of Machiavelli and Lincoln. Nobody denies that in certain respects there are limitations to certain film-fun possibilities; but the comedy of manners is one which the new medium can do full credit to. As an illustration, I am forced to append a few of my own pictures which brought this thought to me.

We made "Strictly Confidential" from "The Second Lady Bantock," by Jerome K. Jerome; and now we have just finished "The Girl With the Jazz

famous dancer in London, and eventually marries an artist, who, as his wedding present, surprises her with the announcement that he is the absent lord of a manor which she knows very well.

The Comedy Develops

when he takes her home, and her family recognizes her. Naturally, she fears to tell her husband that he has married one of his servants, and the butler, scandalized at her London apparel, and holding over her head the club of betrayal, forces her to assume the Victorian garb which ladies had always worn in that domain.

"The Girl with the Jazz Heart" is a breezy New York girl who gets mixed up with the troubles of a Mennonite girl; that is, with a girl who was brought up by the stern-faced Mennonite sect in Pennsylvania. Kittie isn't used to flowing beards; she is more used to waxed floors.

In both of these photoplays I have had an opportunity to show the

Actual Human Beings

without in any way changing them. Kittie was adorable; I never played a happier role. Also, I played the role of the Mennonite lassie (double-exposure camera-work can achieve marvels, I have discovered). And the contrast between the two characters was immense. I didn't have to be anything else than they were in order to portray them. Maud (me), from Pennsylvania, was shocked when Kittie took her (also me!) to the cabaret.

Water doesn't run up hill, but I suppose if it ever did, it would be these days. At any rate, Kittie couldn't take to Maud's suitor (who had refused the two) when she found he couldn't dance. Water, as I have said, won't run up hill; and neither will a girl with a jazz heart care to dance in a cabaret for a man whose idea of jazz is the music of the whip-poorwill. Therefore, Kittie turned to one who also had jazz in his heart, and eventually found for herself a jazz wedding, with the organ playing "Dardanella."

We are all of us, those who tread the boards and those who hearken to the magaphone, anxious to play real humans. And we are bound

To Get the Opportunity

to do so when we are given stories which portray, with sensible humor, the manners, amusements, and foibles of our time. The comedy of manners is the thing! So is the stage, and the screen. It doesn't really matter, in the end, why a thing is funny; so long as it is.

Nothing really matters, except laughter, because comedy, no less than tragedy, is full of dramatic possibilities. Aristophanes, Charlie Chaplin, Shaw, and W. C. Fields are all funny; the degree isn't of any importance. Stage and screen comedy are different; but at the same time, it is comedy, so what does it matter.

The student who wrote on his examination paper the definition, "Ammonia, the food of the gods," was funny, even if he didn't mean to be. But it is better, it must be granted, to be funny when one means to be—on the stage, screen, or even examination paper!



Madge Kennedy, whose career both in spoken comedies and in Goldwyn pictures enables her to speak with authority on the subject of comedy

actions, or whatever else conceals the right thing.

One of the themes with which the screen has not concerned itself enough is the

Comedy of Manners

Here is one comic theme which can be fully expressed; there is as much difference between the bow of a lady of the eighteenth century, a show girl of the London stage, and a "hello" girl of New York, as there is between

Heart," from the story by Robert Shannon. "Strictly Confidential" dealt with the trials of a young girl, a member of a family of servants which had always served a family of noblemen—the same family of noblemen, not to speak of the same family of noble-women. The girl runs away from the strict etiquette which the butler, the head of the formidable family of twenty-three retainers, demands of his kin. She becomes a

LACKAYE & EMERSON IN HOT DEBATE

Rival Candidates for President of Actors' Equity Fire Heavy Artillery of Words on Each Other—Lackaye Charges "Invisible Power", Emerson for Conservative Policy—Audience of 2,000

TWO thousand members of the Actors' Equity Association, John Emerson and Wilton Lackaye, rival candidates for the Presidency of the organization, debated the campaign issues last Sunday afternoon at the Hotel Astor. The presidential race, which will end with the election Friday, has divided the Equity sharply into two camps. Various statements of the two speakers were branded as lies by their opponents. The meeting, which came as the climax of a bitter campaign, threatened on several occasions to become unmanageable.

The actors and actresses who crowded the ballroom of the hotel had come prepared

To Hear Charges

of a sensational nature and they were not disappointed.

It was undoubtedly due to the influence of Francis Wilson, the retiring President, that the meeting was as orderly as it was.

In opening the meeting Wilson begged those present to retain their good nature and not allow themselves to be carried away by their feelings of partisanship, but even his influence could not prevent scores from giving audible evidence of their feelings as the debaters warmed up to their subject.

Lackaye, as the challenger,

Opened the Debate

His charges against his opponent were in substance: That the Equity had been governed by a sinister invisible power; that the present administration had deliberately slighted Francis Wilson by not inviting him to appear at the recent Equity performance at the Metropolitan; that, unknown to the members of the association who had worked for the benefit, Lieut. Col. Earle Booth had been engaged at a salary of \$100 a week and a percentage of all the profits of entertainments given by the association.

He intimated that the Equity officials had been too lenient in their dealings with managers, and that the managers were the ones who wanted to see Emerson elected.

He charged that the Emerson Campaign Committee had

"Played Dirty Politics"

and had sent out "thousands of lying and libellous telegrams" charging his backers with having issued "fake ballots." He also accused them of having intimidated some of the women who supported him, and said Constance Farber had been discharged by the Shuberts because of her activity in his campaign.

He criticized the method of arbitration, declaring that it gave the manager an advantage, and cited several specific instances in support of his contentions. He spoke also of an alleged address made by Mr. Emerson during the strike in which the latter spoke in kindly vein of George M. Cohan, and said:

"Mr. Cohan is the man who was willing to give \$100,000 to wreck you.

He is a Fido, and he is my enemy and yours."

Mr. Lackaye asserted that Mr. Emerson wants to continue in office on the record of "what you have done." He wants to take credit to himself for your splendid accomplishment. He said the

Regulars Offered Him

the vice-presidency, but he declined. Then they offered it to John Cope, Grant Mitchell and finally Ethel Barrymore. Now they call it the Emerson-Barrymore ticket, employing the camouflage of a devoted, efficient woman worker to conceal the sinister purposes of the administration.

He finished by objecting to the merger of the Chorus Equity with the Actors' Equity because of the dissimilarity of contracts.

Mr. Emerson in Replying

declared that "most of these criticisms were based upon unfounded rumor and the rest upon Mr. Lackaye's appalling ignorance." Mr. Lackaye, he declared, had been a member of the Equity Council during the first two years of the organization's life and that during that time he had attended only three meetings, although meetings were held every week.

Emerson denied Miss Farber had been discharged by the Shuberts, and said Miss Farber was trying to get away from the Shubert management and was unable to do so. He also denied point blank most of Lackaye's other accusations. He admitted, however, that it was true that Booth

Had Been Engaged

at a salary, but that it was with the full knowledge and approval of the council.

Emerson accused Lackaye of knowing nothing about the workings of the Equity and attacked his past record as a member of the council.

He stated that Lackaye had been honored

By Being Elected

to the first council of the organization and during the entire two years of office attended only three meetings. He also accused his opponents of betraying the Equity when in 1918 he promised to deliver a public address attacking the Shubert form of theatrical contract and had later refused to do so, after being engaged to play a part in "An Ideal Husband," a production in which Lee Shubert was financially interested.

"The question is," said Mr. Emerson, "whether you want a sane, conservative administration or a radical candidate who promises you everything." Speaking for himself, Mr. Emerson said he had nothing to gain by becoming an office holder for the Equity. "I do believe," he added, "in helping the other fellow, and as long as you want me in any capacity I'll stick."

He

Traced the Growth

of the Equity from a membership of 3,900 a year ago to 9,048 now. He

told of the birth of the Chorus Equity, which, starting with nothing, now has 3,000 members. He declared that the financial report to be read June 4 will show that last year the association had a bank balance of \$14,500. He stressed the word "association," saying that Mr. Lackaye knows so little of the organization that he calls it "society."

"Now," he continued, "although we have spent more than \$14,000 on organizing the Chorus Equity, \$30,000 in loans to members, \$6,000 on the vaudeville branch there is a bank balance of \$105,000, and it may be \$110,000 by next Friday."

"In addition there is a liquid

Reserve of \$80,000

for emergencies." He then read Mr. Lackaye's platform, saying that it was simply what every one believed, and added: "I never heard of his burning sympathy for the little actor until two weeks ago."

Emerson read a letter from Helen MacKellar stating that in a recent conversation with William Brady, that manager had said he wanted to see Lackaye elected president of the Equity, "as then we will have you where we want you." He also read one from Ethel Barrymore advising her company to vote for the regular ticket, in which she said "only a mongrel half-breed will shoot his leaders in the back."

Emerson added that the failure to invite Wilson to appear at the recent benefit

Was an Oversight

for which no one felt more sorry than the man responsible. He said possibly the present administration had made some mistakes, they would not be human if they had not, but that there was no indication that Lackaye could do any better. He said that the association had won six out of every seven disputes with managers, and that some of the biggest managers in the city had cooled their heels for hours at the doors of the Equity Association. He denied there had been any laxness in pressing claims of the members of the association. There was no decision given or expected at the close of the debate.

Riesefeld Has Offers

Since the advent of Hugo Riesefeld's pleasing musical score in the Casino show, "Betty Be Good," he has been the recipient of a number of offers to write musical shows for other New York producers. He has a show in mind but plans to write it when not looking after the interests of the Rialto, Rivoli and the Criterion, Riesefeld being managing director of the three houses.

Hart Refuses Offer

William S. Hart has just declined an offer tendered him by A. H. Woods, the theatrical producer. Mr. Woods sent a special emissary, Rufus Le Maire, to Los Angeles in an effort to persuade Mr. Hart to accept.

ERLANGER WILL BUILD THEATER Two New Houses to Be Erected in 44th Street

A. L. Erlanger announces plans for the erection of two theatres in West Forty-fourth street. The two houses, which will be in a single building immediately adjoining the Little Theater on the west, will be constructed on the duplex plan, one above the other. The property, which was formerly a part of the Astor estate, was bought by Mr. Erlanger from the Caesar Theatrical Company, which owned and controlled the ground under a sixty-three-year leasehold.

The theater on the street level will be called the Model, and will have a seating capacity of 1,400. That on the roof will be called the Novelty, with a seating capacity of 1,000. A feature of the former house will be a mezzanine floor containing a horseshoe of sixteen boxes.

Old Play Going Out Again

Arrangements have been made by the Gus Pitou, Inc., to send out "The Old Homestead" again next season, with William Lawrence again heading the company. The show just closed a most successful tour and will reopen August 2 with a trip as far west as Kansas City planned. The double quartette, comprising George Youngman, James G. Brown, Richard Cook, Fred Roberts, Joseph Ward, Larry Keating, Oscar Sidney, William Smith, will again be a feature with the show.

Hoboken Company Engaged

Chas. E. and Harry Clay Blaney have taken a long term lease on the Strand Theater, Hoboken, New Jersey, to add to their circuit of houses. This will be a permanent organization opening May 31 with "Peg o' My Heart." The following have been engaged: Justina Wayne, Nan Bernard, Eleanor Brent, Milton Byron, Antonette Rochte, Josephine Sacks, Susan Chase, Bert Leigh, Phillip Leigh, Joseph Rawley, Wm. Green, Dick Mack, Caryll Gillen and Tony Continer. The plays will be produced under the direction of Robert Lawrence.

Double Theater for Cincinnati

A double theater is planned for Cincinnati. One theater will seat approximately 2,000 and the other 1,200. They will be erected on the site of the old Y. M. C. A. building at Seventh and Walnut streets by the Shubert interests. The plan is to run musical comedy and drama conjointly, each attraction to be booked for two weeks at a time. It is the intention to have the theaters ready for operation with the opening of the season 1921-1922, the present lease of the Shuberts with the Lyric Theater expiring with the close of next season.

More Woods Plays

A. H. Woods has purchased a new play in four acts by Willard Mack entitled "His Grace, the Loafer." He has also acquired an original play by Gertrude Thanhouse and Lloyd Lonergan entitled "A. Gale from Texas."

LONDON STAGE NOTES

"Tickle Me Up" Produced—Bert Feldman Coming to America—"Rat Tat Tat" a New Review

HEARTY laughter is being caused at the Euston this week by that clever Scots comedy artist, Ellis Drake, who, with Bunty Scott and Bettie Atwell, is appearing in the funny episode, "Oh! Mother." It should be a long time before the piece, which is splendidly acted, exhausts its popularity.

"Thicker Than Water" proves to be one of the best of the several successful pieces which Wee Georgie Wood has introduced, and the authors have gauged to a nicety the various directions of this diminutive comedian's versatility. Georgie Wood fairly revels in his new part, and finds a laugh in almost every line of it. Dolly Harmer renders excellent support and her study of the mother is a little cameo of characterization. Tom Blacklock's voice is rather more youthful than his appearance, otherwise his work as a solicitor is quite good.

Produced Last Week

at the Opera House, Tunbridge Wells, Wal Pink and Arthur Godfrey's new sketch, "Tickle Me Up," is making its first appearance in town this week at Wood Green, and local audiences are welcoming Joe Elvin with customary heartiness. No one knows better than the authors the class of part necessary to the individuality and humor of Joe Elvin, and they have provided him with a character that follows along accepted lines. Once again he is a more or less ancient specimen of humanity from whom virility has de-

parted. It is evident from the hearty laughter caused by Mr. Elvin's amusing work that audiences are finding in "Tickle Me Up" a piece to their liking.

On Tuesday, Bert Feldman, the well known song publisher, sailed per the R. M. S. "Mauretania" from Southampton en route to America. Mr. Feldman had made preparations for a trip to the States last year, but being unable to book a passage to suit his arrangements was compelled to postpone his visit till now. Contrary to usual practice, Mr. Bennet Scott does not on this occasion accompany Mr. Feldman. It must be very many years since these inseparable companions took a solo business trip anywhere. On their pantomime tours in the North of England and Scotland they have long enjoyed the nicknames "Potash and Perlmutter," and many harmless jokes have been perpetrated at their expense. Mr. Feldman expects to be away for five or six weeks. Dorothy Ward and Shaun Grenville are sailing on the same boat, and are anticipating a very pleasant trip.

"Rat Tat Tat" is the title of

A New Review

which Albert de Courville is to produce at the Finsbury Park Empire on Monday. The piece will be staged in eleven scenes by Frank Smithson, with music by Frederick Chappelle. Chief parts will be played by Beatrice Allen, Ray Zack, Tommy Mostol, John F. Traynor, Leslie Cathie and Spencer Earle.

Earl Carroll's Plans

Earl Carroll has signed a long term contract with George Gaul for the cast of "The Lady of the Lamp" which opens in New York early in August.

Mr. Carroll is in Toronto, where he is assisting in staging his latest play, "Daddy Dumplings." The piece is to be acted by Edward H. Robins's stock company at the Royal Alexandra Theater. "Daddy Dumplings" is the play that George McCutcheon and Carroll recently dramatized for Thomas A. Wise.

"Cinderella on Broadway"

"Cinderella on Broadway," which follows the run of "The Passing Show of 1919" at the Winter Garden, will be seen for the first time at the Globe Theater, Atlantic City, Monday night, June 14. After a single week out of town "Cinderella on Broadway" will come to the Winter Garden. The book and lyrics are by Harold Atteridge and the music by Bert Grant, with incidental music by Al Goodman.

Ditrichstein's New Play

Leo Ditrichstein closed his season in "The Purple Mask" at the Majestic Theater Saturday. After resting for a month at Stamford he will start rehearsals for the Brioux comedy, "Our American Visitors," producing it with Lee Shubert. Later he will return to "The Purple Mask" in Chicago.

New Sketch Added

A new sketch entitled "An Afternoon in an Employment Office" was added to "What's in a Name" at the Lyric Theater this week. The principal parts are taken by Alice Hegeman, Ethel Sinclair and Allen Kearns.

Changes at the Globe

When the audience assembles at the premiere of George White's "Scandals of 1920" on June 7, the patrons of the Globe will find numerous changes. The opportunity of the Globe being closed for two weeks has been taken advantage of by Charles Dillingham to renovate, reupholster and redecorate the interior of the house.

The most marked change is the elimination of six of the twelve boxes in the theater—those on the lower floor. Orchestra seats are replacing them. The front of the Globe will also be improved by the erection of a marquise over the entrance.

New Costume Firm

Dorothy Armstrong and Pieter Mijer, designers of stage costumes and scenery have formed a partnership. Mr. Mijer is known as an expert on the Oriental process of dyeing, known as Batik. About a year ago at a Batik exhibition Mijer was introduced to Miss Armstrong. The next important thing that happened was the opening of the "Greenwich Village Follies" and its Japanese number which had as its background the work of Mijer.

Miss Armstrong, who is now closely associated with him, is the daughter of William Dinwiddie, formerly Sunday editor of the New York Herald.

"Tiger Rose" Closes Season

"Tiger Rose" closed its third season at the Shubert Theater in Brooklyn May 29, after a successful tour of thirty-seven weeks of the West and South and several important cities of the East. It has been booked to the Pacific Coast for next season.

BROADWAY TIME TABLE—Week of June 7th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
All Souls' Eve	Lola Fisher	Spiritualistic drama	May 12	Maxine Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
An Innocent Idea	Robert Emmet Keane, Claire Whitney	Boisterous farce	May 25	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	Musical comedy by Rosenfeld	May 4	Central	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Beyond the Horizon	Richard Bennett	Drama of misdirected love	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Pao O' My Heart	Dec. 25, '18	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	Superb clowning	Apr. 5	New Amst'dam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Pretentious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens	"Forget-Me-Not" revisited	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
His Chinese Wife	Forrest Winant, Madeline Delmar	Play of International Marriage	May 17	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Hole in the Wall	Martha Hedman	Crook-and-spook melodrama	May 10	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	A horsey farce	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.30
Irene	Adele Rowland	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	Feb. 23	Theater Guild	8th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26, '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Macushla	Chauncey Olcott	Irish romantic drama	May 17	Park	Columbus Circle	Eve. 8.20 Mat. W. & S. 2.20
Martinique	Josephine Victor, Emmett Corrigan	Drama of the tropics	May 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Sparkling farce	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	Oct. 23	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	Sept. 12	39th St.	West 39th	Eve. 8.45 Mat. W. & Sat. 2.30
Scandals of 1920	Ann Pennington	To be reviewed	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	Melodrama with a murder	Dec. 19	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	Nov. 19	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	Helen MacKellar	Fire of love and forests	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
39 East	Constance Binney, Henry Hull	Boarding-house comedy	May 24	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Billy B. Van, James J. Corbett	Artistic Revue	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30

Vaudeville

Vaudeville	Harry Carroll, Rigoletto Bros.
Vaudeville	Rooney and Bent, Mosconi Family
Vaudeville	Ciccolini, Victor Moore, Bert Erroll

Motion Pictures

Below the Surface	Hobart Bosworth
Humoresque	Vera Gordon, Alma Rubens
Remodeling Her Husband	Dorothy Gish
Scratch My Back	T. Roy Barnes
The Return of Tarzan	Gene Follar
The Wonder Man	Georges Carpentier

Musical revue, athletic feats
Music revue, dancing and singing
Songs, sketch, female impersonations

Melodrama
Drama of Jewish Life
Domestic comedy
Farical comedy
Man-ape story
Society drama

Colonial
Panace
Riverside

Bway & 62nd
Bway & 47th
Bway & 96th

Eve. 8.00 Mat. daily 2.00
Eve. 8.00 Mat. daily 2.00
Eve. 8.00 Mat. daily 2.00

Rivoli
Criterion
Rialto
Capitol
Broadway
Strand

Bway & 49th
Bway & 44th
Bway & 42d
Bway & 50th
Bway & 41st
Bway & 47th

1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.

STAGE NEWS OF THE WEEK

SELWYNS IN NEW COMBINE

Lee Shubert Discounts Possibility of Alliance Between Selwyns, Harris and Hopkins

THE report from Chicago that the Selwyns had formed a defensive theatrical alliance with Sam Harris and Arthur Hopkins, and intended to put up a united front to the Shuberts, has been discounted by Lee Shubert. Mr. Shubert said the menace of such a combination of producers, who were said to intend if they could not get their own terms, to operate in their own theaters rather than in those of the Shuberts, was negligible, since the Messrs. Selwyn were under an ironbound contract for ten years to present their productions outside of New York in Shubert houses.

This agreement, which has nine years to run, Mr. Shubert said, came as a result of financial assistance which he had given the Messrs. Selwyn. He added that he had also a large interest in the Selwyn Theater. By the compact, he said, the Messrs. Selwyn were to present their plays in New York in this theater and the two houses which they are erecting in Forty-second Street, but were to have preferred bookings in Shubert houses elsewhere.

The trouble was said to have come to a head over the booking of Clare Kummer's new comedy, "Rollo's

Wild Oat," which the Messrs. Selwyn have presented out of town. They asked the Messrs. Shubert for a preferred booking for this piece in a New York house for next season, but Lee Shubert did not wish to give it to them. He asked why the production wasn't booked by the other firm in their own house, the Selwyn, when "Buddies" vacates that theater. To this the Selwyns are said to have replied that the Selwyn was already turned over to Arthur Hammerstein for a presentation of Frank Tinney in a musical comedy.

Arch Selwyn, however, is quoted from Chicago as being expectant of great strength in the new alignment. He points out that if it came to a test the new combination, besides innumerable stars, would control for their circuit the new Selwyn and Chicago theaters in Chicago, the Hanna in Cleveland, the Selwyn in Philadelphia, the Selwyn in Detroit, the Park Square in Boston, the Selwyn, the prospective Times Square and Apollo in New York, the prospective Kaufman in Pittsburgh, the Cohan and Harris in New York, and the Grand Opera House in Chicago.

Music Publishers' Deal

Max and Louis Dreyfus, music publishers, will take over the American business of Chappell and Co., Ltd., on July 1.

A new company has been formed under the title name of Chappell-Harms, Inc., for promoting exclusively the interests of the Chappell catalogue.

Another result of the transaction will be that the Chappell Company will promote the Harms catalogue in England and Australia, where the Chappells have branch offices in Melbourne and Sydney.

A Marigold Frolic Pleases Chicago

Since Elmer Floyd sold his interest in the Marigold Frolic at the Marigold Gardens, Chicago, a number of changes have been made and the bill resembles a vaudeville program more than the usual revue seen at this resort. Rita Gould, in a specialty; Kate Pullman, the whirlwind dancer; Edith Allan, last seen in "Miss Springtime," in a few song numbers. Georgia Howard, the dancing violinist wonder; Bacon and Fontaine in a roller skating novelty, and Marie Burke make up the program with the addition of 20 girl models.

First to Appear in Berlin

Bert Levy, the artist who drew portraits of celebrities which were magnified and reflected on a screen in "Happy Days" at the Hippodrome all last winter, sailed on the Caronia last Saturday en route to Berlin, where he will appear at the Winter Garden for twelve weeks, fulfilling a pre-war contract. He says he is the first English speaking entertainer to undertake a Berlin season since the war began.

Dillingham Plans

Among new Dillingham enterprises for next season is the presentation of Fred Stone in "Tip Top," by Anne Caldwell and R. H. Burnside, with music by Ivan Caryll. Joseph Cawthorn will appear in "The Half Moon," by William Le Baron and Victor Jacobi. "Apple Blossoms," with its original cast, will resume its Chicago engagement in August. "Jack o' Lantern" will go to tour, with Doyle and Dixon featured.

Raymond Hitchcock will be presented by Mr. Dillingham in conjunction with A. L. Erlanger and F. Ziegfeld, Jr., in "Hitchy Koo, 1920," by Glen MacDonough and Jerome Kern.

"Maid to Love" Opens

Gleason & Block's new musical comedy, "Maid to Love," had its premiere at the Academy of Music in Baltimore last Monday night. The play will journey to the Apollo Theater in Atlantic City.

In the cast are: Ray Raymond, Tom Lewis, Dolly Connolly, Doris Arden and Denman Maley.

"Susan Lenox" Coming

"Susan Lenox," the dramatization of David Graham Phillips's novel, will come to the Forty-fourth Street Theater within the next two weeks.

FIVE YEARS AGO TODAY

Granville Barker and Lillah McCarthy Revive Euripides' "The Trojan Women" at Lewisohn Stadium of College of City of New York.

James K. Hackett Produces "The Bannock Mystery" at Hartford with Norman Trevor and Katherine Lasalle in Cast.

Low Fields Produces New Revue "Hands Up" at New Haven.

Maude Allan Starts Her First Moving Picture "The Rugmaker's Daughter".

George Beban's Photoplay "The Alien" Released by Select.

Cohan's Latest

Gorge M. Cohan's latest production, "Word of Honor," is the attraction at the Montauk Theater, Brooklyn, this week, the engagement beginning Memorial Day. The play is a comedy drama by Sam Forrest, the stage director for Mr. Cohan and for Sam H. Harris. In the cast are Mary Ryan, George Howell, Frank Sheridan, Clyde North, Howard Kyle, Isabel West, Edmund Gurney, Eunice Elliott, Ralph Theodore, May Dee, Montague Rutherford, Isabel Garrison, William Slider, Charles T. Lewis and William Adams.

Gill Post in Ceremony

Members of the Robert Stowe Gill Post of the American Legion, consisting of the members of the Lambs and Players Clubs, paraded in memory of Captain Robert Stowe Gill, who was killed in France, after which a ceremony was held in front of the Lambs Club. At this ceremony Mrs. Gill was presented with an embossed book, containing the complete minutes of all the meetings of the Post. Flags were presented to the Post by the members of the Lambs Club, and Charles Prince's band rendered appropriate airs.

"Honeydew" in September

Dorothy Follis and John Park have been engaged for "Honeydew," Efrem Zimbalist's operetta. Joseph W. Herbert, who wrote the book, recently has completed, in conjunction with Mr. Zimbalist, five new musical numbers. The play will open in Washington in August, and will be seen here in one of the Shubert theaters the first week in September.

"Little Blue Devil" on Tour

"The Little Blue Devil," the farce with music which was produced earlier in the season at the Central Theater, will be sent on tour in August by Joe Weber, playing the theaters under the direction of the Shuberts. Mabel McCane heads the cast. Others in the company will be Maud Nolan, Wilbur Cox, George Phelps, Merle Stephens, Norma Thomas, Mme. Ida and the Cosmopolitan Three.

Marie Nordstrom's Plans

Marie Nordstrom, now appearing in vaudeville, will be seen next season in "The Hope Chest," a play written by her sister, Frances Nordstrom, author of "The Ruined Lady."

IS THAT SO!

Grace Valentine has been engaged for the title-role in "The Cave Girl," the new George Middleton and Guy Bolton comedy, which Comstock and Gest now have in rehearsal.

Pauline Lord will make her debut in Keith Vaudeville next month in a comedy playlet, "Moonlight," by Tom Swift and John Mulgrew. Laurence Schwab will make the production. There will be four people in Miss Lord's supporting cast.

Jack Marvin has replaced Forrest Orr as the leading man at the Blaney Yorkville Stock Company. Mr. Orr is taking a vacation after a continuous season of eighty-five consecutive weeks.

Merle Stephens and Wilbur Cox have been engaged by Joe Weber to play in "The Little Blue Devil."

Lydia Barry has been placed under contract by Will Morrissey for his musical revue, "Buzzin' Around." Miss Barry will remain a permanent member of the Will Morrissey Producing Company.

Rene Delting, lately in "Honeydew" and "The Magic Melody," has been engaged to appear in "Cinderella on Broadway," which is in preparation at the Winter Garden.

Walter Geer, stage manager of "Jane Clegg," now at the Garrick Theater, will direct a summer stock company in Newport.

Peter Lang who plays Judge Martin in "Honey Girls" was given a surprise party by the members of the company on Saturday afternoon after the matinee in honor of his sixty-first birthday. Mr. Lang proudly boasts that he is the only actor who does not use make-up on the stage, nor has he for the past fifteen years.

Richard Walton Tully has gone to San Francisco to attend the opening there on June 6 of "Keep Her Smiling," after which he will proceed to his ranch at Sierra Madre. During his sojourn in California Tully plans to complete a play upon which he has been working for more than a year.

Nan Halperin is featured with the Century Midnight Whirl at the La Salle Theater, Chicago.

Charles Brown, who has been playing the role of "Squishy," an English lord, in "Shavings," is sailing for England on the Finland. Next season he will appear in a new play under Henry W. Savage's management.

A new song by Hugo Riesenfeld entitled *Ahead of the Times*, has been introduced in "Betty, Be Good," at the Casino Theater.

Cunningham and Clements have joined the cast of the new musical play "Page Mr. Cupid."

Arline Chase of "The Night Boat" company was married last week to Gordon Kyle, also of that company.

Peggy Moran, who headed the Peggy Moran Tomboys for several seasons in vaudeville, has joined the cast of "Page Mr. Cupid."

Edna Goodrich has returned to New York after a successful tour of eight months. She will remain here for a few days before going on her Summer vacation.

STAGE NEWS OF THE WEEK

SPEND BILLION FOR AMUSEMENT Record-Breaking Sum Expected This Year if Present Rate Continues

AMUSEMENT expenditures in the United States during the current year will reach the record breaking sum of one billion dollars, if the public continues to patronize theaters and resorts for the remainder of the year at the same rate that it did during the first three months. This was learned at the office of the Collector of Internal Revenue, where the amusement tax returns for March were tabulated.

The Government's percentage of the amusement expenditures for March in the New York district, which does not include Brooklyn or Queens, was \$716,615.68.

This figure does not include returns from the circus, which played to capacity business during its five weeks' stay at Madison Square Gar-

den and which files its tax returns through the Chicago internal revenue office. Also, it does not take into account the 10 per cent. tax on baseball games, which will make an appreciable addition to the returns during the summer months. Nor does it allow for seashore parks and race-tracks, which will help swell the fund that piles into wipe out war indebtedness.

Including the tax, which comes out of the purses of theatrical patrons, amusement enterprises on Manhattan enjoyed a gross intake of \$7,882,772.48 during March. In January the amount was \$8,077,801. February, being a short month, fell about \$500,000 below the March spending mark.

Thomas Burke to Write for Vaudeville

When Edward V. Darling, chief booking expert of the B. F. Keith Circuit of Theaters, visits London early in July in search of new material he will visit Thomas Burke, the author of "Limehouse Nights" and complete arrangements for a series of vaudeville sketches by the young author who specializes in London types. Mr. Darling, who will tour Europe looking for novelties, believes that vaudeville has room for a successful presentation of the famous Burke tales of the meeting of East and West in Limehouse.

Touring Managers Combine

The theatrical producers who are not identified with the managerial protective organizations are going to combine.

The start was made Wednesday afternoon at the office of Ligon Johnson in the New York Theater Building at 2:30. The primary object is to form an organization, to be a permanent one, which is to be called the Touring Managers' Association.

They expect to have the co-operation of both the Managers' Protective Association and the Producing Managers' Association.

Frances Starr Weds

Frances Starr, the actress, was married May 27 to William Haskell Coffin, painter and illustrator.

Miss Starr, who recently finished a tour in "Tiger! Tiger!" had been engaged since Christmas. For the license Miss Starr gave her name as Frances Grant Starr, and said she was born in Oneonta, N. Y., thirty-three years ago. Her father was the late Charles E. Starr. This is her first marriage.

Hamilton—Larue

It is reported from Chicago that Hale Hamilton and Grace Larue were married in that city last Saturday afternoon. The couple have been starring in "Dear Me."

Gest Back with Plays

Morris Gest, theatrical producer, is back from Europe. He brought several plays and a lot of new experiences.

"Follies" Here June 21

Florenz Ziegfeld, Jr., will produce the fourteenth edition of "Ziegfeld Follies" in the Apollo Theater, Atlantic City, on June 15. After five days there the piece will be brought to the New Amsterdam Theater for presentation on Monday, June 21.

TWENTY YEARS AGO TODAY

Henrietta Crossman Produces "Mistress Nell" in Denver Previous to New York Premiere.

Maria Barrientos Makes Debut at Costanzi Theater in Rome at the age of sixteen and is Hailed as Second Patti. Fay Templeton is Engaged

by Weber and Fields for their Next Season.

Clyde Fitch Sues Olga Nethersole for Royalties Said to be Due Him from "Sapho."

Herbert Beerbohm Tree Appears as "Rip Van Winkle" at Her Majesty's Theater in London.

Dippel's Venture Fails

In Chicago a new regime of entertainment, somewhat similar to that which has been offered at the Capitol, New York, was offered by Andreas Dippel at the Auditorium. But Chicago refused to take kindly to the Dippel program and the house closed after one week's unsuccessful trial. A number of special meetings and the Republican convention are scheduled, with nothing in the production line yet announced.

Floyd to Open Studio in Chicago

Elmer Floyd, producer of the original "Marigold Frolic," at the Marigold Gardens, Chicago, has sold his interest and will open a studio in Chicago before putting on a large revue at one of the loop theaters this summer. There is no house available at present which prevents Mr. Floyd from carrying out his proposed venture at this time.

New Play by Hopwood

Lee and J. J. Shubert have acquired the rights to a new play by Avery Hopwood, tentatively called "Don't Be Afraid." The play will go into rehearsal this week.

Lambs to Stage "Some Party"

Arrangements have been completed for the presentation at the Lambs' annual public Gambol to be held at the Hippodrome next Sunday night, of a sketch called, "Some Party," in which it is said 100 actors, singers and dancers will be on the stage at one time. The roster includes a greater number of players than have ever before appeared in a single act in any of the previous Gambols.

Another feature of the bill will be a sketch entitled, "The Knock-Out," by Frank M. Thomas, which will serve to introduce Herbert Rawlinson, the film star, to the spoken drama. The cast will include Purnell Pratt, Stephen Maley, Edward Elton, Paul Everton, Lynne Overman, Ray Raymond.

Equity Election June 4

The annual meeting of the Actors' Equity Association, at which officers will be elected for the coming year, takes place at the Hotel Astor on Friday, June 4. Two candidates for the presidency are in the field to succeed Francis Wilson. John Emerson has been nominated as the regular candidate, and Wilton Lackaye is running on an independent ticket.

Changes in Chicago's Theatrical Map

Last week, Chicago saw four shows depart from its midst. "Dear Me," with Grace LaRue and Hale Hamilton; "Just a Minute," which flopped at the Colonial after a two weeks' run; "The Girl in the Limousine" at the Woods, and "The Better 'Ole" at the Olympic. Replacing these productions is "Mama's Affairs" at the Cort which opened Sunday night; Clara Joel, in a new play, "Poker Ranch," made its bow Monday night and will be reviewed in these columns next week. The Woods will remain dark until Friday when Taylor Holmes appears there in a new offering, "Tomorrow's Price," by Samuel Shipman. This play has not been seen in New York and is expected to remain here until August when "Buddies" opens for a long engagement. The Colonial will remain closed all this week and Sunday Raymond Hitchcock in his revue will return to Chicago for a limited engagement. "Hitchy Koo," when here a few weeks ago, played at the Illinois. "Welcome Strangers" continues to be a big draw and will remain during the summer. "Golden Days" at the Blackstone is holding on and "The Sweetheart Shop" is doing a wonderful business at the Illinois. Alice Brady closes for the season next week at the Garrick and will be followed there by "The Passing Show of 1919," which opens on the 13th. "Too Many Husbands" at the Princess, a delightfully played farce is doing well. The "Greenwich Follies" continues to capacity. "Three Wise Fools" is now in its third week at the Powers and doing nicely.

New Play of American Life

A new American play called "Nightshade," will be presented in the Garrick Theater on Monday, Tuesday, Wednesday and Friday afternoons of next week under the direction of Henry Stillman, of the Theater Guild. The play deals with American mountain people and the tragedies of their isolated lives. The cast includes Content Paleologue, Grace Knell, Dorothy Quincy, Nell Hamilton, Gordon Burby, Gerald Hamer and Alfred Shirley.

Eileen Huban to Play "Paddy"

Eileen Huban has been engaged by Robert Courtneidge, the London producer, to play the title-role in his play, "Paddy, the Next Best Thing," when it is produced in America. Mr. Courtneidge will arrive in America about July 1, and it is planned to produce the piece now running at the Savoy Theater, London, in New York about the middle of August.

Byron New Actor Manager

Arthur Byron, for the past two seasons so happily identified with Roi Cooper Megrue's comedy, "Tea for Three," has associated himself with Benjamin H. Marshall, a well-known architect and the new firm will immediately present a comedy from a foreign source with Mr. Byron in a stellar capacity. It is the intention of Messrs. Byron and Marshall to engage extensively in the production of plays.

Hast Gets Two New Plays

Walter Hast, producer of "Scandal" and "Martinique," has secured the rights to two new plays. They are "The Indian Giver" by Ray Bryant and "The Open Book" by Phillip Bartholomae and Hyman Adler.

New Comedy by Kummer

The Shuberts have accepted for immediate production a new comedy by Clare Kummer entitled "Lights of Duxbury." It opens in New Haven June 10th.

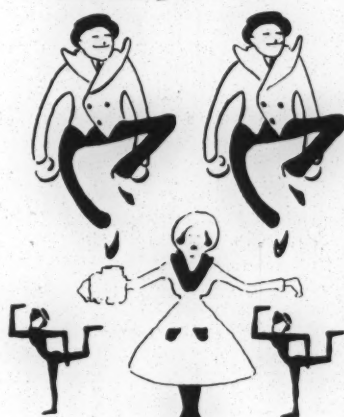


HELEN HIGGINS AND NATALIE BATES

*Featured dancers in Harry Carroll's "Varieties of 1920," who
dance to B. D. Nice's popular waltz, "Romance," by Lee David*

AT THE BIG VAUDEVILLE HOUSES

PALACE

The
BriantsBert
and
Lottie Walton.

Corinne Tilton

Joe
LaurieMosconi
FamilyDugan
and
RaymondVictor Moore
and
Grace CarrHerman
TimbergHorlick &
his mated
dancers

By Ed Randall

Many Favorites on Palace Bill—Rooney and Bent and Lee Kids Please at Alhambra—Harry Carroll Heads Colonial Bill

ACTS RETURN TO PALACE BILL

Dearth of Novelty Except for Corinne Tilton

The bill at the Palace this week is of a very entertaining character, though to the regulars there is nothing that partakes at all of the nature of a surprise. The acts are practically without exception familiar, either because they have played the Palace recently intact or because the actors themselves are standard favorites.

Joe Laurie, the Mosconis, Victor Moore, Dugan and Raymond, Herman Timberg, are all too well known to warrant any introduction to vaudeville audiences. That such an aggregation of acts makes for a good bill goes without saying, and it is also obvious that novelty is missing.

The Briants opened the performance with their standard act, "The Dream of a Moving Man." They have some extremely clever tumbling in their routine, and make an excellent showing. Bert and Lottie Walton follow with dainty dances in spring and summer frocks and suits, and please their audience.

Corinne Tilton scored the hit of the program Monday afternoon. She wears colorful and fancy finery, as do her assistants, and the color scheme throughout is clever and harmonious. Her "girl friends" in the act, which is called "This and That" are the equals of any similar group on or off the stage for beauty of face and figure.

"This and That" as produced at the Palace with Corinne Tilton is not to be confused with the musical comedy "This and That." Benny and Western, with their eccentric team-dancing, make a separate hit by themselves.

Joe Laurie reminiscently brings out his pseudo-parents from the wings with exactly the same line of chatter that he used at his recent Palace visit. He is amusing, is Laurie, and he proves a refreshing addition to any bill. The same may be said of the Mosconi Brothers, Dugan and Raymond, and Victor Moore.

The Mosconi boys confine their activities mostly to the dance, and one never tires of watching them and their agile family. Moore's sketch is pleasing and he acts it with vigor and authority.

Herman Timberg, fresh from his triumph in "Tick Tack Toe," played on his fiddle and danced in his peculiar way, fortunately, with a girl, and a pretty one, Hattie Darling. Timberg is nothing if not versatile, and he gained considerable applause. Miss Darling is a graceful dancer.

Horlick and the Sarampa Sisters effectually put a stop to the show with some clever European dance steps.

RANDALL

GAYETY REIGNS AT ALHAMBRA

Pat Rooney Receives an Ovation from Harlem Audience

There is just one word that adequately describes the welcome accorded Pat Rooney, "King of Gayety," when he appeared before the Alhambra footlights Monday night, and that word is "pandemonium." But that didn't turn Pat's head. He worked just as hard as he did in the old days, when he and Marion Bent were just on the threshold of fame. "Rings of Smoke," the title of the new and elaborate Rooney-Bent Revue, might also bear the sub-title of "Many Surprises," for surprises followed each other in rapid succession, as the various members of the company appeared, the feminine half combining genuine cleverness with decided beauty and the masculine half contributing a new twist to "jazz" which in itself was a treat. There is only one thing lacking—more of winsome Marion Bent.

The Lee Kids, in their second week at the Alhambra, created an even greater uproar than they did last week. An elaboration on their last week's performance, entitled "The Manicuring of a Moving Picture Star," a side-splitting character study, served to emphasize the talent of little Jane.

There is an element of uncanniness about the many voices of Julia Curtis that so set her audience to wondering that they almost forgot to applaud—at first. But they made up for it toward the end of her turn, after she had mimicked several musical instruments and had given several humorous "bird" characterizations of stage celebrities, her "parrot" imitation of Eva Tanquay being especially clever.

Whipple & Huston, offering "Shoes," a combination of philosophy, melody and comedy, were much appreciated.

Rice & Newton proved rather amusing, their enthusiasm and youth atoning in a measure for the decidedly unpleasant voice of the male member of the team.

Eric Zardo, concert pianist, one of the most brilliant piano players ever heard on New York's vaudeville stage, held the house spellbound without the aid of song or side chatter, receiving many curtain calls.

Margaret Stewart, William Downing and a young woman of very beautiful proportions, lent a classic touch to the program with "living statues," which faithfully lived up to the heading under which the act is billed—"An Artistic Treat."

Davis & Pelle closed the performance with "An Equilibristic Marathon," an exhibition of herculean strength, which took an unexpected turn when Pat Rooney paid the performers an impromptu visit and "mixed in" with their act, much to the delight of the audience.

ELITA

GOOD HOLIDAY

BILL AT COLONIAL
Harry Carroll, Ivan Bankoff and Sylvia Clark on Program

Harry Carroll and company, which includes the sprightly Grace Fisher and Higgins and Bates, dancers extraordinary, headlines an unusually strong bill at the Colonial this week. It is indeed a triumphant march that Carroll is making along the subway circuit, his reception at each house being marked with generous enthusiasm.

It is one of the best vaudeville acts ever conceived, this act of Carroll's. Well conceived, well staged and well performed, it is easily one of the high lights of vaudeville. Carroll himself is a good entertainer. He can tickle the ivories, he can sing a little, and then he has such a fund of good humor that he is a valuable asset to any bill. His numbers are varied and tinkly and embellished with graceful lyrics. Higgins and Bates perform with fine vigor and individual charm a series of eccentric steps. Grace Fisher sings most acceptably and Harry Miller demonstrates some excellent dance ideas. Chorus girls? Many of them and most of them good looking.

Another dancing act which scored was that of Ivan Bankoff. Here is an artist who can do the Russian steps—or is it steppes?—with the best of them. He is always industrious, always eager to please, and his efforts are appreciated.

Sylvia Clark, an unusually clever little clown, is the laughing hit of the show. She has a gift for burlesque, and particularly funny is her imitation of the classic dancing of our so-called interpretative dancers. She sings a number of comic numbers, one of them an impersonation of a cabaret girl proving vastly amusing.

The Sharrocks' comedy directed at the pretensions of circus side shows was as effective as ever. And then when the laughs are coming thick and fast they turn to as clever an exhibition of "mind-reading" as is now in the varieties. They are uncanny in their ability to guess correctly.

Monroe and Grant in "Bounce Inn" demonstrated acrobatic agility. Barnes and Seamen, Johnston and Cronin and Burns Brothers, two comedians with amusing patter, were other features.

KELLY

BIG PROGRAM AT NEW BRIGHTON

Hussey, Juliet and Val and Ernie Stanton Appear

Jimmy Hussey, portrayer of Hebrew comedy types, tops the bill in a second edition of his miniature musical comedy, "Move On." The playlet concerns Officer Cohen, an East Side policeman, who upon being discharged from the regular force, establishes an "opposition station house." Not only does he open palatial headquarters, but he introduces all sorts of modern improvements, including a squad of "Shimmy Cops." The piece is replete with amusing situations, and catchy songs punctuate the action at regular intervals. Edna Burton and William Worsley head the supporting cast.

(Continued on page 1156)

GOOD BILL AT THE 81st STREET

George Kelly Headlines in His Excellent Sketch

The real feature of this week's bill at the Eighty-first Street Theater is *George Kelly and Company* in "The Flattering Word." Mr. Kelly has done something out of the ordinary in writing and producing a sketch of the character of "The Flattering Word" in vaudeville. It is clever, keenly characterized, funny, and excellently acted. Mr. Kelly himself in the role of the young actor who believes in the power of flattery does a fine bit of high comedy acting, and his cast is uniformly good. *C. Davidson Clark*, is the minister, *Doris Dagner*, the wife, *Alice Park* does a screaming character part as a village parishioner, and *Polly Redfern* is amusing as her elocutionary daughter.

The remainder of the bill is also of first rate quality. *Carlos Sebastian* and the *Myra Sisters* offer a graceful and neatly staged dance revue, which everybody always enjoys.

Joe Morris and *Flo Campbell* in their exchange of conversation which they call "The Avi-Ate-Her" are a big laughing hit. *Morris* is a very good comedian and *Miss Campbell* makes a pretty and able foil.

Another big laughing act is the grotesque offering which *Buster Santos* and *Jacque Hayes* call, "The Health Seekers." The huge girl and her brief partner are a well known team in the vaudeville theaters hereabouts, and everybody who is in the habit of frequenting vaudeville has laughed at them more than once.

The motion picture feature of the bill is *Dorothy Dalton* in her latest Paramount picture, "The Dark Mirror" in which she enacts a dual role, KELLEY.

(New Brighton cont'd from p. 1155)

George Robinson, the New Brighton's manager, has surrounded *Hussey* with a coterie of brilliant entertainers, among whom *Juliet* is one of the most conspicuous. This dainty little artist offers impersonations of stage favorites.

Val and *Ernie Stanton* make their initial appearance at Brighton in their absurd skit, "The English Boys from America."

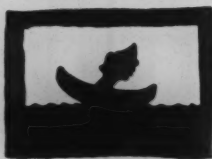
Robins, imitator of musical instruments, plays his annual seashore engagement. In the guise of a strolling musician, he simulates the sounds produced by violin, cello, horn, zither and flute.

La Bernicia, a prima ballerina of the domestic school, makes her debut in "Shadows," a musical fantasy by *Frances Nordstrom*. In seven scenes, the author unfolds a colorful romance that gives the dancer several opportunities to display her ability.

Jack McLaren and *May Carson* are seen in a rollicking whatnot, entitled "Oh! Sarah." It is a merry melange of songs and dances with the added novelty of the couple wearing roller skates throughout the action.

The remainder of the program includes *Low Reed* and *Al Tucker*, comedians, violinists and eccentric dancers; *Hazel Moran*, "The Girl with the Lariat"; and the *Warden Brothers*, gymnasts. KELLEY.

Riverside—



Pa & Ma
Wilde
+
Connie



The
Murdocks



Lady
Tsen
Mei



Lydell
and
Macy



Wright and
Dietrich



Clark &
Bergman

The Connellys.



Belle
Baker

Maria Lo

By R. A. Randall

RIVERSIDE OFFERS GOOD SHOW

Laughter, Sobs and Gener- ous Applause Greet Nine Acts

Connie Wilde, with her parents, opens the program with songs and shadows. The *Murdock* boys, *Lew* and *Paul*, are billed as Bootleggers, and lend a new meaning to the term. Their dancing is of the best on the vaudeville stage, and they win a deserved round of applause. *Lady Tsen Mei* not only has an excellent singing voice, appealing and dainty, but is a master of diction and enunciation as well. Her phraseology of English is much better than many native Americans, and is the more apparent by her knowledge of dialect in *Rose of Washington Square*.

Al Lydell and *Carleton Macy* furnish real fun. Their act is called "Old Cronies" and was written by *John J. McGowan*. In it, they appear as crochety old veterans of bygone wars, one of the army and the other in the uniform worn by the immortal Admiral Farragut. The act scores a decisive hit.

Clark and *Bergman* make another hit in a new song production, especially with *After You Get What You Want*. Two pretty, graceful and unnamed girls, with charming dance frocks, alternate with *Clark* and *Bergman* to make up the "entire company." As a finale, they make a hit all by themselves in a sort of wooden-shoe tin-soldier dancing drill.

Horace Wright and *Rene Dietrich* are in the program as "The Somewhat Different Singers." They made an excellent impression Monday night with *So Long*, *Oo Long*, and among other songs, gave *Mammy's Little Chocolate Drop*.

Erwin and *Jane Connelly* presented a mournful little comedy of life in a steam laundry, *Jane Connelly* acting well the part of a sob sister. The action hinges largely on the supposition that many of our boys are in the trenches at the present time, so "The Tale of the Shirt" really takes a bit of advantage of the fact that peace has not yet been officially declared.

Belle Baker, like whom there is no other, sang to an enraptured audience.

Maria Lo, on the program as "The Famous Poseuse," closed the show with some excellent posing.

RANDALL.

STATE-LAKE— CHICAGO

Ruth Royce and "Little Cot- tage" Score Very Well

Will Ferry as an opener gets off some good vaudeville, but whether it was the effect of the holiday this week or what, the audience didn't seem over enthusiastic about his act.

It took *Sandy Shaw* to awaken interest with his jokes. As the old sailor *Sandy* is very good and as the old woman he is a real laugh provoker. *Miss Billie Shaw and Company* have a dancing act that is partly dancing and partly shimmy.

Ruth Royce sings her way into one's heart and is the real hit of the bill. "The Little Cottage" is beautiful, presenting a touch of the good old stepping, a whiff of song, and a pretty plot. *Jimmy Duffy* and *Mr. Sweeney* are almost funny, and would be very enjoyable in a movie comedy. JIM ALONE.

DRAMATIC MIRROR

NEW SONGS THAT ARE MAK- ING A HIT IN VAUDEVILLE

Give Me The Irish Shimmy	Frances Kennedy
Rose of Santa Rosa	Eva Shirley
I'm Wild About Moonshine	Mae West
Sahara Rose	Georgie Price

PALACE—CHICAGO

Valeska Suratt and Aleen Bronson on Good Bill

With *Valeska Suratt* the headliner, the first real warm summer day could not keep down the attendance at the Palace Monday afternoon. There was one disappointment, however; *Lydia Barry*, through an attack of bronchitis, had to withdraw from the bill. *Bert Baker* now playing at the Majestic filled her position.

A versatile pair, *Wayne Beeman* and *Alma Grace*, do many things and do them well. *Lorraine Howard* and *Verne Sadler*, two girls presenting what they call "A Harmonious Comedy Songalogue," and did not get over very well. *Bostock's* Riding School, which is always good for many laughs, followed.

Bert Baker came next, and with the assistance of *Jo Jo* in the box did nicely. *Aleen Bronson* in a skit called "Late Again," is doing her usual child impersonation. The scene is laid in a schoolroom, which should give *Aleen* many opportunities, but it lacks comedy. The dialogue drags at times, and the bit of sentiment injected at the close does not get across. Two of the real laughs including her finish are taken from her old act when she was working with *Joe Laurie*. She is assisted by *Nan Singleton*.

The audience liked *Valeska Suratt* in "Scarlet." *Miss Suratt* is ably assisted by *Eugene Strong*, *Walter C. Percival*, and a capable cast. This playlet of the underworld has been reviewed in these columns many times. The surprise of the afternoon came when *Miss Suratt* discovered the author, *Jack Lait*, in the audience. After persistent urging he came up on the stage. *Mr. Lait* in a little talk told how he first got the idea on which the little playlet is built, bringing in the names of prominent Chicago people. The audience was so interested he could have remained there the rest of the afternoon. He received a big hand at the conclusion of his speech.

Glenn and *Jenkins*, those two black-faced boys, were a scream. Closing the bill was *Adelaide Bell* in a dance divertissement that was so good not one person walked out during the entire act. *Miss Bell* is exceptionally clever on her feet, doing some extraordinarily difficult feats. Her program is nicely arranged, and she deserves a much better position on the bill. *Barney Zeeman* at the piano was an able assistant.

ROBERTS.

Alfred Nason with Theater Lovers

It was not Alfred Mason as was inadvertently printed in a recent issue, but Alfred Nason who appeared with the Theater Lover's Association at the Punch and Judy Theater, May 14 and 15.



DRAMATIC MIRROR

MARIE CAHILL

The delightful comedienne, who is entertaining vaudeville audiences with her singing of Perry Bradford's "It's Right Here for You (If You Don't Get It 'Taint No Fault o' Mine)"

PREDICT MUSICIANS' STRIKE IF NEW SCALE IS DENIED

Demand Would Double Present Salaries—Vaudeville
Hardest Hit

THE story went the rounds this week that the union musicians of New York and Brooklyn were making heavy demands upon the theater managers and that unless the requested wage scale was granted there would be a complete exodus from all theaters of the orchestra now employed. If this goes through and the increase is denied there isn't the remotest idea but what a strike will become effective.

The musicians are asking for what the managers term 100 per cent increase, the present salaries being just doubled according to the union demands. Thus a man receiving \$40 a week now, would get \$80 under the new scale.

The legitimate men may do without the orchestras next year, saying that the new scale is prohibitive and would only add to the high cost of production. Several big producers, having musical shows, say that the increase would kill what few of the traveling productions are left.

But vaudeville? Aye, there would be the hardest blow of all as orchestra and vaudeville are regarded as inseparable. There may be a refusal of even vaudeville to pay the proposed increase which would have the theaters employing piano and drums until the union altered its salary demands.

July 1 is the time that the musicians are expected to pull the strike.

GUS. HILL SAYS "NO MORE SHOWS"

Well Known Producer in Positive Statement that He Is to Quit Show Business

Gus Hill is going to quit the show business. Anyway, that is his present intention, according to his own flatfooted declaration to a *DRAMATIC MIRROR* representative. He says "no more shows" and that his reason for not making any more productions is that he cannot afford to lose all the profits that he might make fighting the unions.

If Gus Hill quits producing the one-night stands will lose one of its most prolific producers. Hill has made a fortune out of the show business and he can well afford to retire permanently although his closest intimates and other producers, who claim they know him pretty well, maintain that his present intention to abandon his favorite pastime is just a "kidding idea."

However, the *MIRROR* has it from Hill's own lips that he is through with the producing end. But there's many a slip between the summer and the active season.

Macmillen Writes Pageant Music

Francis Macmillen, the American violinist, at the request of the municipal committee charged with the production of a pageant on June 15 in Marietta, Ohio, his native city, has written the incidental music for the spectacle, consisting of a prologue, the pageant music proper and an epilogue. The music is founded on and is an elaboration of the theme of the civic song, "Time Honored Marietta." It will be played by an orchestra of eighty pieces.

Stock in Akron, O.

Arrangements were made recently for the Buckley & Sullivan Players to open a season of summer musical stock at Summit Beach Park, Akron, O., May 23, with a company numbering twenty-three people. The bills to be offered include "The Four Husbands," "The Naughty Princess," "Reckless Eve," "Girlies' Club" and "Poor George."

Cleveland Theater Closes

The Euclid Avenue Opera House brought its season and its thirty-six year old career to an unexpected close last Saturday night. The Opera House was scheduled to play "High and Dry," the William Moore Patch musical comedy production, but at the last moment it was decided to postpone "High and Dry." And so, after entertaining the Cleveland public for thirty-six uninterrupted years, the Opera House ended its long and faithful service without any public demonstration whatsoever. Even Manager A. F. Hartz, who has been at the Opera House helm for the entire thirty-six years, was not present at the closing performance. Mr. Hartz is ill and unable to be out.

For thirty-six years the Opera House has been a synonym for high class attractions. For more than twenty out of those thirty-six years, Mr. A. F. Hartz did his own theatrical shopping, and selected the kind of shows that Cleveland ought to see. And he was a good shopper, because his customers came again and again.

However, the lease on the Opera House expires on June first. And so, with the closing of the season, Mr. Hartz brings to a close his long and efficient public career.

Jessie Bonstelle to Do New Plays

Jessie Bonstelle, who for many years has each summer headed and conducted one of the most successful stock organizations in the country, this year is enlarging her activities. Instead of one Bonstelle Company there will be two, and instead of dividing her season between Detroit and Buffalo, as has been her custom, Miss Bonstelle will operate companies bearing her name in both cities. She personally will alternate, appearing one week in Buffalo and the next in Detroit. With her two companies and in conjunction with various producing managers, Miss Bonstelle will try out a number of new plays. She will make productions of new plays for William A. Brady, the Shuberts, John L. Golden and F. Ray Comstock. The first Bonstelle Company opened at the Majestic Theater, Buffalo, on May 3, and the second opened at the Garrick Theater, Detroit, on May 24.

SIDNEY'S RISE

Young New Yorker Now Managing Four Fox Theaters in Denver

A few years ago, Louis K. Sidney was managing William Fox's Nemo theater at 110th Street and Broadway. He was so successful there that the Fox offices transferred him to the new Jamaica Theater, Jamaica, when it was completed, where Sidney put the new house into the winning column at the outset.

Then Sidney was sent to Fox's theaters in St. Louis as general director, only to receive a better offer to handle the string of Koplars theaters there. His success continued and William Fox made him a proposition to return to his fold that he accepted. He went to Fox's theater, Detroit, where he broke the house record three times at his Washington theater there, the record "bust" being made in seven weeks, with Sidney holding the top figures for matinees and every week day.

He was called to the New York offices recently and commissioned by Fox to go to Denver and assume the managing directorship of all the theaters there, which includes the Rivoli, Strand, Isis and Plaza.

Denver is giving the Fox houses wonderful patronage and Sidney is installing some of his proverbial house-breaking stunts there.

Sidney's New York friends will be pleased to learn of his success. He is a brother of George Sidney, the actor, and Jack Sidney, the vaudevillian, of the team of Sidney and Townley.

Crowds Besiege Lewis' Shop

With an anniversary sale in progress that is attracting unusual attention through Nat Lewis giving all customers from 10 to 20 per cent off on all goods purchased, crowds are daily besieging the Lewis store on Broadway. The rush became so great Saturday that Lewis had to lock the doors before 8 p. m. so that sales could be effected. Lewis is giving his trade some remarkable bargains. Nat is regarded as the biggest seller of ladies' hosiery in New York and his operatic clientele is continually making inroads upon his stock.

Will Boost Theater Tax to Recoup Loss Under Dry Law

As a means to raising \$120,000 revenue lost to Trenton with the advent of Prohibition, Director of Public Safety George B. LaBarre has presented an ordinance to the City Commission which will virtually double the tax paid by theaters and other amusement places in Trenton. The new tax will range from \$75 to \$600 annually according to the form of amusement and the seating capacity of the houses.

Ryley Sails for London

Thomas W. Ryley has sailed for London to arrange the details of the production of "The Rainbow Girl." He has acquired the English rights to "Polly of the Circus," "Johnny Get Your Gun" and "Mrs. Jimmie Thompson."

WOMEN FEATURE

ROYAL BILL

George M. Brown's Walking Lends Novelty to Show

Women predominate at the Royal this week. With a bill that has *Claire Vincent*, *Frances Kennedy*, *Eva Shirley*, *Sheila Terry* and *Sadie Burt*, one accustomed to patronizing vaudeville can imagine what a fight the male contingent must make to attain any honors.

Business is excellent at the Royal during the afternoons, despite the change in the weather. The audience appeared to obtain a lot of entertainment out of the show and some of the acts received applause when their names were flashed.

Novelty was added to the bill when the *George N. Brown* act appeared, *Brown* having a turn that held big attention from the start. *Brown* is a nice-looking young man, has personality and physical prowess that has been secured by hard athletic work.

Kluting's Animals opened the show, the cats doing some marvelous tricks that were applauded. *Leon Varvara* was second, with his piano playing proving a pleasant feature.

Claire Vincent and Company were a happy hit, with the comedy section of the *Richard Warner* sketch causing much laughter. *Miss Vincent* worked hard and the applause was so insistent at the finish that the star and supporting players took several bows.

Frances Kennedy was never seen to better advantage and not only were her jokes laughingly received, but her songs were applauded vigorously. *Miss Kennedy* has a breezy, likable personality and there was no denying the large-sized hit she made uptown. Among her numbers were *They're All Jealous Of Me*, *Try and Make Somebody Happy*, *Give Me A Little Irish Shimmy*, with the last named being registered in *Miss Kennedy's* inimitable style.

Eva Shirley, jazz band and the shimmying young *Al. Roth* formed a combination that put over a solid hit. *Ed. Gordon's* musicians jazzed things up in lively fashion while *Miss Shirley* showed that her voice is still one of the best in vaudeville. Among her numbers were *The Rose Of Santa Rosa* and *In My Baby's Arms*, with *Miss Shirley* giving the latter number one of the best vocal interpretations that have ever struck vaudeville.

The second part was started by *Jack Lavier*, who offered an aerial monologue that did not go over the heads of the audience but was good for laughter, with the usual sudden startled exclamations when he did the trapeze slide with the chair.

The Royalties took *Sheila Terry* to their hearts, her singing and dancing scoring a hit, while spontaneous applause was bestowed upon the slender young man with *Miss Terry*, who does some clever soft-shoe dancing. *William B. Friedlander* not only wrote the special music for this act, but also produced it. It has a neat little finish that is always good for a laugh.

George Whiting and *Sadie Burt* were applauded and sang a series of numbers that were well rendered, notwithstanding that *Whiting* appeared to have a cold, hoarseness affecting his vocal efforts.

Brown and his walking stunt closed the show. MARK.

IN THE SONG SHOPS

BY MARK VANCE

Handy Takes Broadway to Beale Street —Harris Orchestrating "Three Showers"—Colored Girls Write Song

FROM Beale Street to Broadway and back, again is just a matter of railroad distance and the time for W. C. Handy, the "originator of the Blues" and the famous Southern bandmaster and composer and also a well-known music publisher of New York hits, but Handy and his band recently played Memphis. It was *New Courtney*, in the *Memphis Commercial Appeal*, who wrote some mighty sweet things in his paper about Handy and his return to Beale Street.

Supace forbids the entire article

Being Reprinted

but we will use excerpts to show what Memphis thinks of Handy. "From Broadway back to Beale Street came Handy with his band, fresh from the triumphs of New York, and received plaudits from a packed house at Church's Auditorium. More than 1,000 people were turned away, and standing room was at a premium. Handy has caught the spirit of the folk song of the negro from the fields, the factories, the quarries and the mills. Handy has been a worker. He is still a worker—a worker for the uplift of his race and the creation of music that has an appeal to the ear of every one who loves melody that comes from the worker, who gets joy out of his work. From the medley, *Beale Street to Broadway*, to the finale when the orchestra stood and played *Memphis Blues*, which Handy made and which made Handy, there was melody, there was real musical proficiency."

Of course, Handy played the *Yellow Dog Blues*, and Courtney commented upon it as follows: "The *Yellow Dog Blues* probably written over the blue prospect that a Mississippi negro might face when catching the Yellow Dog train out of Clarkdale, perhaps the most successful of Handy's recent compositions, brought the heaviest applause."

We had an interesting chat last

THE WEEK'S BEST SELLING SONG RECORDS

Columbia—That Wonderful Kid from Madrid, Al Jolson; Reverse-I'll See You in C-U-B-A, Jack Kaufman; Who'll Take the Place of Mary?, Peerless Quartette; Reverse-Mother's Hands, Lewis James Victor—Oh How I Laugh When I Think How I Cried About You, Victor Roberts; Reverse-My Sahara Rose, Victor Roberts; Oh By Jingo, Margaret Young; Reverse-Profiteering Blues, Billy Murray

week with Mr. Handy upon his successful trip just ended, and he spoke glowingly of the results, and added that "I am going to organize a bigger band and go into the tours upon a bigger scale. I have found out that one of the best, quickest and surest ways to popularize a melody is to get out and play it yourself. It is also a good way to keep in touch with the music pulse of the public."

It may not be generally known, but H. H. Pace, Handy's business partner, was once the cashier in the Solvent Savings Bank of Memphis. In Courtney's comment upon the Handy concert in Memphis the following reference was made to Pace's partnership with Handy in New

York. The lessons that Pace learned in the bank "in business proficiency have made Pace & Handy a musical firm that is recognized as a leader in New York. Last night's concert showed Memphians the reason."

There have been so many demands from Orchestra Leaders for the "Three Showers" music

THE WEEK'S BEST SELLING SHEET MUSIC

Ballads—Desert Dreams, Waterson, Berlin and Snyder; Hawaiian Lullaby, Leo Feist

Fox Trots—Weegee, Weegee, Tell Me Do, Von Tilzer; That Wonderful Kid from Madrid, Shapiro-Bernstein

Waltzes—Dreamy Alabama, Shapiro-Bernstein; Let the Rest of the World Go By, Witmark

that Charles K. Harris has had the following numbers from that show orchestrated *Open Your Heart* (fox trot), *Love Me, Sweetheart Mine* (waltz), *How Wonderful You Are* (one step), *There's A Way Out* (one step), with each number made for eleven parts. The Harris offices are daily besieged for the tuneless numbers. Incidentally, this show's music has been popularized outside of the theater, with the Strand Theater Orchestra playing *Open Your Heart* and *There's A Way Out* during the same week. *Kamel-Land*, the new Turkish fox trot, and *Beautiful Nights*, waltz, both leaders from the Harris list, were also heartily applauded at the Strand.

Coleman Goetz has written three songs for Eddie Cantor, which the latter plans to use in his new show next season. Cantor is to play a few weeks of vaudeville in and around New York between his old show and the new one.

Rose of Bagdad is a new fox trot that the Jerome H. Remick Company is booming like a house afire, and the office is deluged with requests for it from orchestras hearing that it is a "sensation."

Napoli is an instrument number, a fox trot, that is acquiring great popularity. Charles Snyder and Lew Colby composed it, and the Snyder Music Company is publishing the number.

We always like to bestow

Credit Where It Belongs

and right here we take pleasure in saying a few words of praise for two ambitious and clever colored feminine lyricists and composers, who have just turned out a number that looks like a "natural." The women are Annetta Burns and Madelyn Sheppard. Their latest hit is *Pickaninny Rose*, with words by Miss Burns, and music by Miss Sheppard. In the Pace & Handy Broadway headquarters we heard Miss Burns play and sing *Pickaninny Rose*, and not since the days of *Little Black Me*, *Honey*, *Stay in Yo' Own Back-*

yard and I Lay, and *Mammy's Little Coal Black Rose* have we heard such a sentimental number, plaintively expressing a story of a mother's love for her offspring with lyrics that mean something and having a reason for being set to music. This is not the only number that the *Misses Burns and Sheppard* have written, but should prove one of their best.

Vinie Daley inserted *Venetian Moon* into her vaudeville act in Washington, D. C., during her recent engagement there at Keith's Theater, and the number scored a hit.

Sybil Vane, the little Welsh prima donna, is sailing for England June 19. It is a summer trip, and intended for pleasure mainly, with Miss Vane expecting to return next fall to resume her dates for the B. F. Keith Vaudeville Exchange. Miss Vane plans to use a special arrangement of *Buddha* and *Daddy* next season.

Miss Vane was born in Wales, and it is there the petite coloratura soprano intends to visit this summer.

The Jack Mills, Inc., reports, increased demands for *Manyana*, one of its newest numbers, which as a novelty number is proving quite a hit in vaudeville.

William Reskin is one of Tin Pan Alley's youngest writers. At one time he was associated with several big New York music publishing firms, but it was not until he wrote several hits that Fred Fisher took an interest in his work, and gave Reskin the sort of encouragement that is placing him at the front ranks of song writers. Reskin is unmarried. He's 23 years old, and a New Yorker

THE WEEK'S BEST SELLING DANCE RECORDS

Columbia—Waltz, If You Could Care, Prince's Orchestra; Reverse-Waltz, On Miami Shore, Prince's Orchestra; Fox Trot, Buddha-Dardanella, Columbia Saxophone Sextette; Reverse-One Step, Limehouse Nights, Columbia Saxophone Sextette Victor—Waltz, Wild Flower, Frank Ferera-Anthony Frachini; Reverse-Waltz, Alabama Moon, Hawaiian Trio; Fox Trot, Rose of Washington Square, All Star Trio; Reverse-Fox Trot, You Aint Heard Nothing, All Star Trio

by birth. One of his current successes is, *I'll Buy the Ring*, which was used recently at the Palace by Wellington Cross, and Keegan and Edwards on the same bill. Reskin, in conjunction with Fred Fisher, has just turned out a new one, entitled *Mighty Lak A Rose In Bloom*. Reskin has talent and bears watching.

Eugene West, the song writer, perhaps best known for *Everybody Shimmies Now* (Charles K. Harris), is planning a return to vaudeville. He and another man will offer a song-piano "double."

Joe McKiernan hails from the West,

But Is Fast Winning

his spurs as a song-hit maker. He is a smooth-faced, good-natured Pa-

cific Coast youngster, who obtained a splendid education in the Californian schools. He has done a lot of writing since leaving school, but, perhaps, the number that will bring him more popularity is *Gra-Na-Da*, that is being exploited as a world-beater by Jack Robins, of the Maurice Richmond Company. And as young Robins deals in "hits and naturals" one can assume the thought right here that McKiernan made a lucky strike when one of his members became hitched to Robins.

J. Berni Barbour is not only a successful writer as evidenced by such a hit as *Sphinx*, which has been specially orchestrated, and which also has been arranged for a song interpretation by Barbour, but he can write shows as well. Barbour has

THE WEEK'S BEST SELLING MUSIC ROLLS

Melodee—Fox Trot, Manyana, Jack Mills; Daddy You've Been a Mother Me, Fred Fisher
O'Connorized—Waltz, When He Gave Me You, Jerome Remick; Fox Trot, Crocodile, Irving Berlin
Q.R.S.—Fox Trot, La Veeda, Jerome Remick; One Step, Bow Wow, Daniels and Wilson
Republic—Fox Trot, Marion, Joe Morris; Waltz, You're a Million Miles from Nowhere, Waterson, Berlin and Snyder

never written a number with any one, doing the words and music himself. That he loves work—love is just the proper way considering how Barbour goes at his writing and sticks at it—is shown in a recent musical show that was produced at the Fayette Theater uptown with Barbour writing fifteen numbers. Both the words and music of each of the fifteen were written by Barbour. He has just completed the lyric and melody of a ballad, *Why Did You Make a Plaything of Me*. This is being arranged so that orchestras can have a waltz that will meet with popular favor.

Barbour comes from Chicago, where at one time he was associated with the song writing staff of Williams & Van Alstyne, in the Windy City. He is an all-around man in one sense, being a composer, pianist, singer and is known as the manager of Handy's Memphis Blues Band.

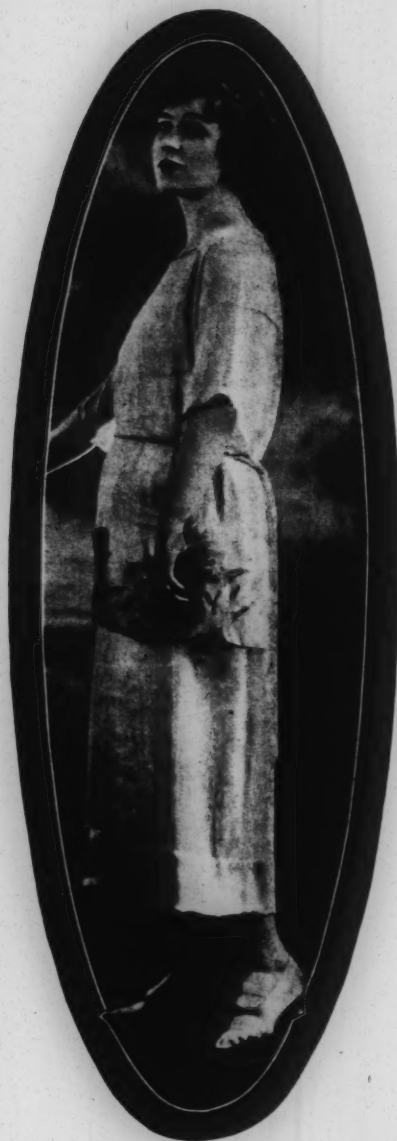
One of the most sensational successes of recent years has been scored by *Rio Nights*, the new Fisher Thompson success which was put on the market recently. The first two editions have been entirely exhausted, and orders for a large third edition have been rushed to the printers.

The manager of San Francisco professional office of the Fisher Thompson company states that nearly every act hearing the number is putting it in the repertoire, and predicts that within the next three months it will be one of the biggest selling numbers the trade has had in recent months.

Alpine Blues and *Just a Rose* are two other recent releases from the Fisher Thompson Company offices that have scored heavily, and both are now running on the second edition, with an early sell out looked for.

Fashions From The Footlights

BY Mlle. RIALTO



CLARA MOORES

The charming heroine of "Shavings" is here seen looking her prettiest in an Indestructible Voile smock embroidered in rainbow colored worsteds from Mary Wall, and a Belle-Claire skirt of Chinchilla Satin

ALBERTA TURNER

The pictorial appeal of "The Charm School" is greatly enhanced by Miss Turner. Her good looks and her fetching costumes exert a charm all their own. Here she is seen in a cool and smart out-of-doors skirt of Fan-ta-sai silk



LADY reporters who are interested in looking their very best while busy gathering news for their dailies, would gather several useful points by visiting the Fulton Theater, where "An Innocent Idea" settles down to a naughty reality. Philomena Rose, the particular reporter of the play, in the pretty person of *Miriam Doyle*, was very smartly gowned in two trim and fetching outfits. The first costume, which was particularly well suited to her slender, girlish lines, was of

Brown and White Checked Material

which formed a smart, side plaited skirt. It also was used as a trimming on the jacket, in collar and cuffs effect, while a swagger little vestee, also of the checked material, added a dash to the outfit. The jacket itself was of dark blue velvet, and was of the simple, belted model so much in vogue this season. And the

Popularity of Velvet Jackets

can easily be appreciated this year, when skirts of plaids, in accordion style, or in the wider size plaits, are a part of every well-dressed girl's wardrobe. The combination of brown and white, and brown and blue, in the plaids is a particularly happy one, and one which is finding favor this year. Little *Miss Doyle* finished her pretty appearance by adding a

Fetching, Rolled Brim Hat

of brown and cream with her costume. And the trim brown ties, and silky stockings, completed the picture of well dressed youth and beauty. In the final act *Miss Doyle* appeared in a one-piece frock of gray blue, fashioned along lines which made a feature of the distended hip pockets. White, in the form of boxes, was embroidered well up to the hips, and created a

Stunning Effect

and one which would greatly improve many a plain morning frock designed for walks in the cool country. In fact, a touch of white lends a decided charm to the linens, lawns, and ginghams of summertime.

Antoinette Walker, as a demure little actress, was seen in a bewitching little

Neglignee of Yellow

which brought out her blond prettiness with telling effect. But she looked quite her best in a sport model which had the usual white satin skirt for its foundation. The outfit relied upon its jacket for color and dash, and indeed, the

Bright Terra Cotta

shade of the satin would attract attention at any country club. It had a vestee of the white satin, and long collars and cuffs of the white relieved the jacket of its vividness. The jacket was belted in about the waist, and so created a trim effect.

"An Innocent Idea" in general featured negligees,—incidentally all negligees and gowns were by *Madame Clara*,—for it is one of those bedroom farces so apt to come in with warm days of Springtime. Consequently, *Helen Barnes*, as an actress desirous of a big part in a play, appeared in a boudoir outfit fashioned along

Turkish Lines

and of a rich plum color. However, for all the sweet young things who will want to copy this model, a shade less warm would prove more practical for summer wear.

In another act *Miss Barnes* wore with pleasing result a frock of brown silk which employed

Horizontal Orange Bars

in rows several inches apart down the front.

Claire Whitney, as a flirtatious matron, too, appeared in night attire. She was very fluffily and daintily garbed in pajamas of apple pink which were lavishly trimmed with cream lace. But, for a color contrast, she wore over her nighties, a

Tourquoise Blue Robe

of thin silk, also edged with dainty lace. In her more dressed up moments *Miss Whitney* appeared in an exquisite little afternoon outfit of pinkish orchid. A lustrous, soft satin of the orchid shade formed the frock proper while orchid tinted chiffon was prettily draped over the waist, and formed

A Deep Tunic Effect

over the skirt. A feature of the frock was the exquisitely embroidered flowers in delicate pastel shades which decorated the bottom of the tunic and also served to outline the waist.

ALMA FRANCIS

A cool and comfy pajama suit is the end of a perfect day for Miss Francis, well known on both stage and screen. Designed and executed by Bessie Damsey, it is trimmed with "J. C." Picot Edge Two Tone Ribbon



LOUISE GLAUM

A striking and original negligee in design and decoration is this georgette designed for Miss Glaum by Bonwit, Teller and Company. Of orange chiffon, it is made by the Batik process. Its Arabian colors and its unconventional lines are indeed something new in negligee. A modernized headdress accompanies the garment very appropriately

Go to Sea and See!



Viola Dana, the Metro star, has a moment of repose for the benefit of the camera. Now Miss Dana is good to look upon whether in repose or action and Metro can well be proud of its leading bathing belle

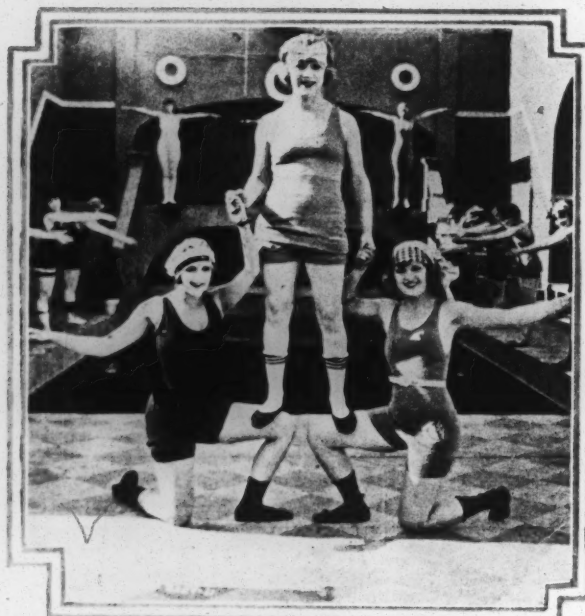
Harriet Hammond of Paramount-Mack Sennett Comedies shows the proper way to promenade the board walk in case of rain—just a deft lift of the skirt, a pleasant smile—and the onlookers gaze admiringly



Rose Cade, of Paramount pictures, displays an unusual suit which features a hoop effect of black bead fringe. It should add to the picturesqueness of the California shore



Two sturdy athletes in "Up in Mary's Attic" (Fine Arts) show that strength is not alone to mere man. They are acrobatic, agile and alluring, all of which are, as you know, exceptional virtues



Again we have the bathing belles of "Up in Mary's Attic" (Fine Arts) demonstrating pyramids and diving poses. It is said they disobey mothers and really go near the water

"BEFORE THEY WERE STARS"

XIII—John Barrymore

BY AN OLD TIMER

One of an Illustrious Line of Stage Folk—Started Out as an Artist—His Career on the Stage and Screen—From Musical Comedy to Tragedy

THERE is a tradition among stage folks, that heredity is a very big force in the making of an actor. This same idea exists in many other walks of life. An artist, musician or writer feels better qualified for his profession if he is following the example of his father or mother. Somehow it brings greater confidence and his talent is "born, not made."

There are few who do not pride themselves upon an inherited ability to do things and among professionals particularly is this the case. The younger generation of theatergoers is interested in the announcement that So-and-So is the son of a distinguished father, but the Old Timers fairly thrill at the news and flock to the theater in great numbers to compare the work of the younger with the older generation. Sometimes you hear a man protest weakly, that he was fairly forced by tradition to follow the footsteps of his successful parent, and there are not a few who struggle against it but eventually submit to the inevitable.

John Barrymore wished

To Forget Tradition

and carve his fortune as an artist of the brush rather than of the stage. Two generations of talented players had preceded him, his brother had finally succumbed to tradition and his sister was one of the leading young women stars but still he clung to his ideal. Of course he had to give in after a while and fame and fortune came quickly to the third child of the third generation of Drews. But to go back a little.

Forty years ago, Mr. and Mrs. John Drew, almost forgotten by the present generation of theatergoers, were among the leading lights in dramatic work. Collectors of old programs will point with pride to many that bear their name. The Lyceum Theater Green Room has several such, and at Brown's Chop House and the Old English Tea Room, just a stone's throw from the Empire Theater where their granddaughter has had so many triumphs, are more of these programs.

The star system was practically unknown in the eighties, but Mr. and Mrs. Drew invariably played leading roles and occupied an enviable position among their associates. After the death of her husband, Mrs. Drew (said to be the better of the two), played a number of remarkable engagements, one notable one being in "The Rivals," with Joseph Jefferson and William Florence.

The Present Barrymores

were very small children when their grandmother died, but early recollections are lasting ones with children and there are many incidents that they have never forgotten about their distinguished grandparent.

John Drew followed his parents in their chosen profession and his success has been undimmed in the passing years. He has stood for what is biggest and best in the drama and his friends and admirers are legion. Georgie Drew married Maurice Barrymore and both played important parts in theatrical history, leaving three children whose names

blazed in lights over three different Broadway theaters all this season, showing that the third generation has lived up to tradition.

The Barrymore children were educated abroad, as their father spent much time in his old home, and divided their time between the two countries. John's ambition to be an artist met with very little sympathy from either English or American relatives. But that did not alter his

known then, desired neither help or inspiration! Their attempts met with little success, and the funny part was that it was impossible to decide whether he was purposely stupid or simply unfitted for a stage career. He had them guessing—which was just what he wished to do!

He told in an interview, not long ago, of two such incidents. Once when he was a small boy, Maurice

ance to the little face and the laughter that greeted his appearance broke up the show and John's career was postponed temporarily at least.

Ethel another time, undertook another experiment with a small part in "Captain Jinks." One of the men in her company left at short notice and she wired her brother, who had in the meantime appeared once or twice with his father, to come and help her out. He came and agreed with a laugh to take the part until she could get someone else. The first night he went gaily on in the scene, but when the moment came to speak, his mind was a blank and he

Improvised Some Lines

that did not fit in at all with the rest of the play. The curtain fell and everyone retired to discuss his faux pas. The curtain rose and Ethel was too busy talking to take the call and so brother Jack took it alone! Needless to say it did not add to the pleasantness of the occasion and he was banished from the cast and given up as impossible.

The reason why he left newspaper work is rather interesting and shows his high idea of honor. After a series of attempts to do really serious work with his drawing, hampered by the opposition of his relatives and his own lack of funds, he secured a position as sketch artist on one of the "yellow" journals of New York. For a time the work fascinated him, but there were many sordid details against which his artistic nature rebelled.

The last straw came when Paul Leicester Ford was shot and a family tragedy laid bare. Barrymore was assigned to make some very intimate sketches and "to fake" if he could not secure pictures of his liking. Then and there he shook the dust of the newspaper office from his feet and perhaps it occurred to him that there were vocations worse than the one his relatives had picked for him.

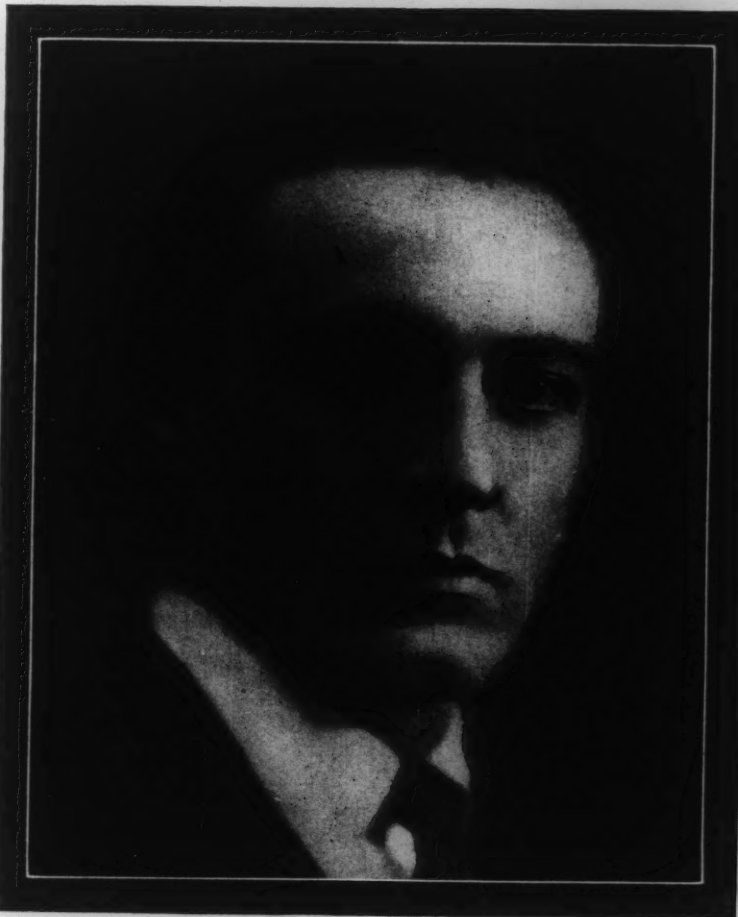
And soon after this he took his

First Real Interest

in the stage. Some of you remember him in "The Fortune Hunter," his delightful comedy really making the success of the play. "The Fortune Hunter" had a long run and brought fame and fortune to its writer and producers. His first work ran to comedy and he became known as a good comedian. No one, least of all his family, suspected him of the bigger and better things that have developed since in his career that had led him to the enviable position he occupies to-day. "Toodles" was the name of another play in which he was featured early in his career, and many have forgotten that he appeared in musical comedy on several occasions, being the lead in a tuneful production, "A Stubborn Cinderella."

"The Affairs of Anatol" by Dr. Arthur Schnitzler gave him a wonderful opportunity to show his latent talent. He had attained reputation as a portrayer of light roles and no manager wanted him for serious ones. No one was more to the man-

(Continued on page 1185)



John Barrymore, whose work in Paramount pictures, especially in "Dr. Jekyll and Mr. Hyde," has added materially to his already brilliant reputation

purpose in the least and during one of his

Visits to London

he enrolled as student in the Slade School of Arts, and hoped to work out a brand new career, unhampered by family traditions. He did quite good work and thoroughly enjoyed the Bohemian life both in London and later in New York, when he started out to be a newspaper cartoonist.

In the meantime, his family urged him to act, and tried in every way to give him the necessary start and inspiration. "Jack," as he was

Barrymore decided that if he could once get his small son interested in acting that he could cure him of his foolish idea. And so he gave Jack

A Small Part

in one of his plays. He was late in reaching the theater himself and so did not take the opportunity of looking Jack's costume over before his entrance. The boy took advantage of the opportunity to make himself up in exact imitation of his father with a result that was grotesque to the highest degree. The black mustache, so admired in Maurice Barrymore, gave a ludicrous appear-

"THE COURAGE OF MARGE O'DOONE"

One of the Best Pictures the Vitagraph Has Ever Made

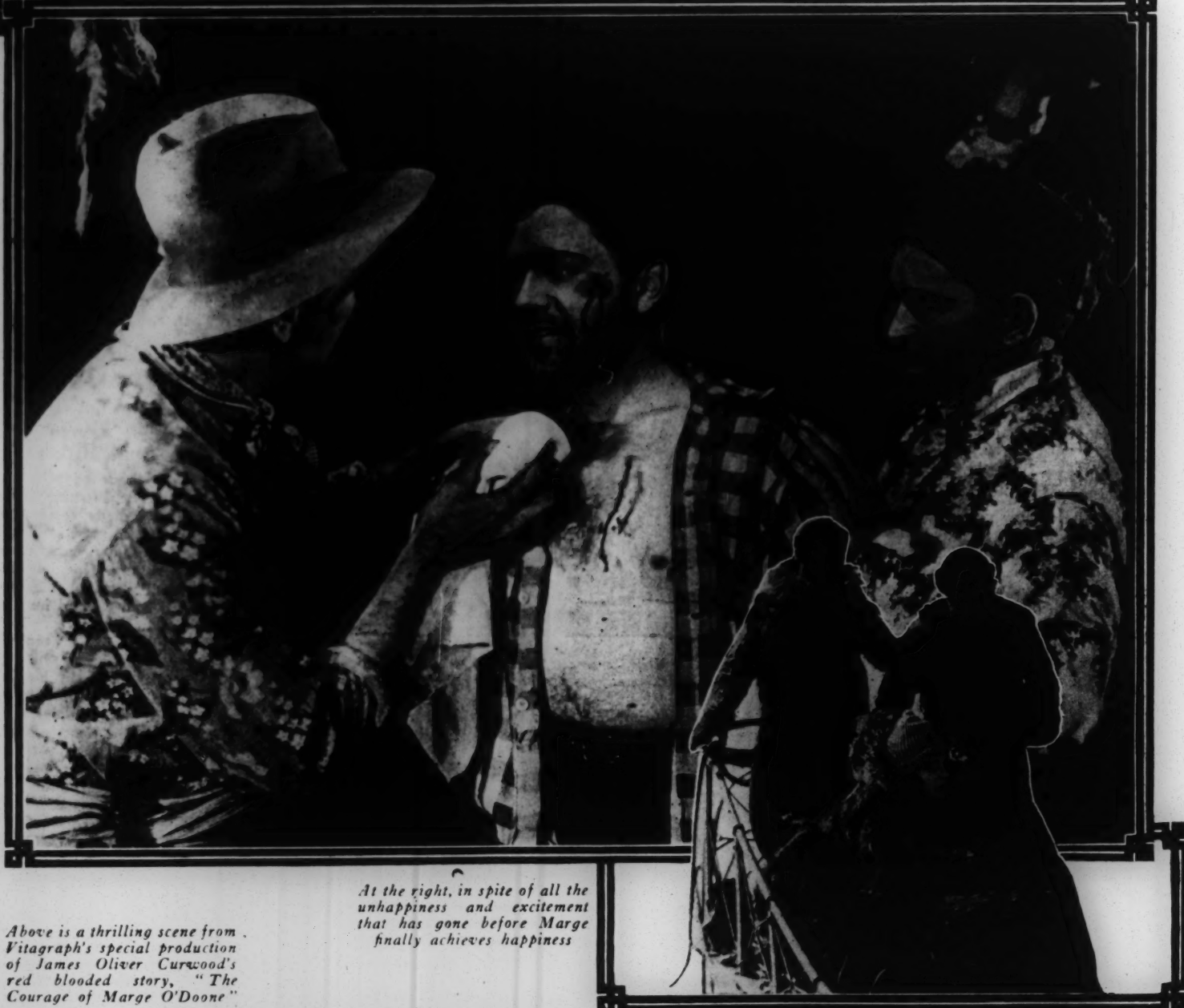
Adapted from story by James Oliver Curwood. Scenario by Robert North Bradbury. Directed by David Smith. Produced by Vitagraph.
 Marge O'Doone.....Pauline Stark
 David Raine.....Niles Welch
 Michael O'Doone.....George Stanley
 Brokaw.....Jack Curtiss
 Hauch.....William Dyer
 Tavish.....Boris Karloff
 Margaret O'Doone.....Billie Bennett
 Mukoki.....James O'Neill

The Vitagraph gave its "special" production of "The Courage of Marge O'Doone" a lot of booming before it reached the Broadway exhibitors via its initial showing at the Capitol Sunday afternoon, where it was the film feature for several days, prior to the inaugural of a new summer schedule. The picture lives up to its billing. (We can go on record right here as saying without fear of contradiction that it is one of the best photoplay productions that ever bore the stamp of the Vitagraph.)

It is really a two-in-one story proposition, as a theme of intense dramatic interest runs from the start of the film wherein Margaret O'Doone, believing her husband to be dead when the dogs return with the empty

sled from out of the wilds of the northwood, becomes temporarily insane, and Buck Tavish, who has coveted Mrs. O'Doone for years, carries her and baby girl away to his cabin. O'Doone is not dead but is saved by Mukoki, the half-breed Indian. O'Doone becomes known as Father Roland, the missionary. The real story starts when David Raine, an Easterner who is trying to lose his past in the northern wilds, is persuaded by the missionary to take up his abode with him. He does, but having a picture of a girl that is in need of help in the Stikine Country, strikes out to find her. He does. It is the daughter of O'Doone. Raine falls in love with her. Before the final reel there is a lot of fighting and adventures for Raine, but of course he triumphs in the end.

The story is well told. It is decidedly picturesque and beautifully photographed amid snow and ice that bespeaks the environment of the Curwood story. David Smith has done a master's job of directing.



Above is a thrilling scene from Vitagraph's special production of James Oliver Curwood's red blooded story, "The Courage of Marge O'Doone"

At the right, in spite of all the unhappiness and excitement that has gone before Marge finally achieves happiness



"DOLLARS AND SENSE"

Madge Kennedy in Goldwyn "Floury" Romance

Adapted from a story by Octavus Roy Cohen. Directed by Harry Beaumont. Released by Goldwyn.

Hazel Farron.....Madge Kennedy
David Rogers.....Kenneth Harlan
Geoffrey Stanhope.....Willard Louis
Daisy.....Florence Deshon
George Garrison.....Richard Tucker

The life of chorus girls is not always a succession of diamonds and sables, according to the latest of Madge Kennedy's pictures, "Dollars and Sense." For Hazel Farron at the opening of the picture is possessed of just enough money to buy one postage stamp, and Hazel is a chorus girl when she has work.

As fortune will have it, she chances on a bakery which advertises stale buns at two for a cent, and in she trots with her entire store of wealth to purchase some of them, ostensibly for her dog. But David Rogers is no ordinary baker, and when he sees the little girl and hears her story he realizes that it is not dog biscuit she is after. So he sells her fresh buns and in each one he places a dollar.

Thus their friendship starts. Hazel goes to work at the bakery as business manager, and helps David in his plans for the establishment of a bread

line and other philanthropic plans. But things do not go altogether well. David is taken sick and is forced to go to a hospital, and things look very black. His greatest concern is over the fact that his plans for helping the poor must suffer. So much does he worry that his recovery is impeded.

Hazel realizes then that it is in her power to save the situation. She resolves to go to a wealthy man named Stanhope and sell herself. Stanhope gives her the key to his apartment and she goes back to pay her last visit to David at the hospital. That same day David is sent home. There Stanhope finds him and begins to understand the situation.

When Hazel goes to his apartment as per instructions, it is David who opens the door to her, and everything points to future bliss of an interminable nature.

Miss Kennedy is delightfully piquant as always, and makes Hazel a quaint little creature, half comic and half tragic. One can readily see how both David and Stanhope were willing to do almost anything for her.



Hazel and David engage in their favorite pastime, the bread line, in Goldwyn's "Dollars and Sense"

Madge Kennedy pays a sad visit to Kenneth Harlan in "Dollars and Sense" (Goldwyn)



"SHERRY"**Edgar Lewis Films Lively McCutcheon Story for Pathe**

Adapted by Frances Guihan from the novel by George Barr McCutcheon. Directed by Edgar Lewis. Released by Pathe.

Sheridan Redpath.....Pat O'Malley
Morna O'Brien.....Lillian Hall
Jimmy Burton.....Harry Spangler
Mrs. Compton, Maggie Holloway Fisher
Barney Doyle.....Richard Cummings
Andrew Gilman.....Alfred Fisher
Mrs. Gilman.....Gertrude Norman
The Burglars.....William Jeffries
.....Scott McKee

The word "Sherry" has an antiquated sound these days, but the picture which takes its name from that of the well known beverage of other times is far from being obsolete in character. It has punch and go and all the qualities which made its famous namesake so popular before the Eighteenth Amendment became law.

George Barr McCutcheon has always had the knack of writing romances which contain thrills and mystery as well as heart interest, and "Sherry" is written in his customary vein. It is full of action and holds the interest without question.

Sherry is the nickname of a young

Irishman who has taken little or no time to go through his fortune and at the beginning of the picture he finds himself penniless and with nothing in view to occupy his future. So he decides that it might be interesting to find out how it feels to make a little money.

His first job proves to be "smashing baggage" for Morna O'Brien, who has taken it into her young and pretty head to run away from her grandmother. Through the influence of Sherry she is persuaded to return, much to the joy of her grandmother.

When his reformation is beyond doubt, Sherry gets a regular job as bodyguard to a rich old man. Just what he is to guard the old man from he does not know until later, when he finds his employer walking in his sleep into his wife's room and attempting to strangle her. There has been a feud between husband and wife for years owing to the misconduct of the wife's son by her former marriage.

Things begin to come to a climax when burglars break into the home of the wife's sister and one of them is recognized as this same no-account son. Sherry captures them, but they break jail and lead a posse a merry chase. One of them Sherry recaptures, but the other, his employer's scapegoat step-son, accidentally shoots his mother and leaps from the window to his death.

Of course things end happily for Sherry and Morna.

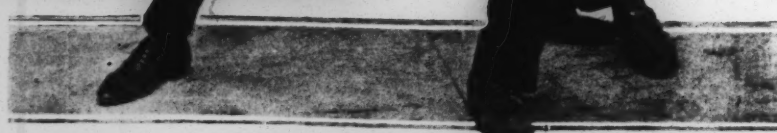
Pat O'Malley plays Sherry with a winning Irish manner and Lillian Hall is a very attractive Morna. The rest of the cast does good work and the direction of Edgar Lewis is excellent as is to be expected.

There is a nice feeling of out-of-doors in the picture, and the small town atmosphere is well established. That the story is improbable, doesn't matter at all because it is entertaining and well done.

Once give him a chance to fight and Sherry is in his element. Here he is engaged in capturing a burglar

At the top of the page, Pat O'Malley as "Sherry" in Edgar Lewis' picture of that name for Pathe, betakes himself to the woods to think

Sherry is very innocently engaged in the above assembly of youngsters, but the cop is so used to watching him that he can't help being on the job



"NURSE MARJORIE"

Mary Miles Minter Is Winsome Star of New Realart Feature

Produced by Realart Pictures Corporation. Mary Miles Minter, star. Adapted from piece of that title by Israel Zangwill. Scenario by Julia Crawford Ivers. Directed by William Desmond Taylor. Nurse Marjorie.....Mary Miles Minter
John Danbury.....Clyde Fillmore
Mr. Danbury, Sr.....George Periolat
Mrs. Danbury.....Mollie MacConnell
Lord Douglas Fitzrevel.....Frank Leigh
Duchess of Donegal.....Vera Lewis
Duke of Donegal.....Arthur Hoyt
Dick.....Frankie Lee
Biddy O'Mulligan.....Lydia Yeamans Titus

"Nurse Marjorie" as a spoken comedy furnished Eleanor Robson with one of her most charming vehicles shortly before her retirement into private life, and now as a film play it is serving a similar purpose for little Mary Miles Minter. She is very different from Miss Robson, but she is delightful nevertheless.

While the play is of English construction and the entire cast is called upon to enact roles more familiar to Piccadilly or the Strand in London than Broadway, yet the direction and continuity is such that it carries dramatic interest all the way for American audiences. Then again there is the sweet and charming Mary Miles Minter as Nurse Marjorie, who drops her real identity as an English lady of nobility to become a nurse girl that has a love match as the big theme of the picture. Of course the young man's parents are "stylishers" and of noble birth and they have everything set for their son to marry a woman within his high social rank. He is in love with the little nurse. The girl reveals herself in time, but a weighty labor problem has the man following an ideal which later is shattered when a bullet from a striker's gun slightly wounds him.

"All is well that ends well" and in "Nurse Marjorie" the course of true love finally winds into a life pact at the end that gives a nice little touch to the picture that is interspersed with comedy throughout.

While Miss Minter is the principal

figure and acts well her screen role, the remainder of the cast does well with the "types" called for in the picturized version of the Zangwill story.

Mr. Taylor has acquitted himself with credit with the direction and has made some inconsequential scenes stand out as important and connecting links in the love story.

The Realart in depicting the scenes that must carry English atmosphere has accomplished the task realistically, with the "exteriors" in particular, showing care and attention to details and environment.

This picture was shown last week at the Rivoli, New York, where it drew Miss Minter's followers and incidentally added new admirers to her film ring.

The photography throughout is excellent.



At the left, Mary Miles Minter, in the title role of Realart's "Nurse Marjorie" has a heart to heart talk with her patient

Above, luckily the mug which Nurse Marjorie is holding engrosses her attention, and Biddy and her lover can spoon comfortably

"THE RETURN OF TARZAN"**Goldwyn Presents Jungle Hero in New Adventures**

From the book by Edgar Rice Burroughs. Directed by George Mooser. Produced by Numa. Released by Goldwyn.

Tarzan Gene Pollar
 Count Di Coude George Romain
 Clayton Walter Miller
 Rokoff Ormond Cortez
 Polawitch Lewis Sterne
 Jane Porter Karla Schramm
 Countess Di Coude Estelle Taylor

"The Return of Tarzan" forms a fitting sequel to the popular "Tarzan of the Apes." Adapted from Edgar Rice Burroughs' story of the same name it presents a vivid and colorful addition to the adventures of the unique hero who was reared by apes in the jungle. We see Tarzan after he has reached maturity. Those who read "Tarzan of the Apes," or saw it picturized were curious as to his adult life. That curiosity is satisfied in the new picture at the Broadway.

Tarzan is conducted through a series of melodramatic adventures far away from the jungle. But what he experiences in the realms of civilization

convinces him seemingly that the jungle life is to be preferred every time if harmony and true friendship are the aims. On a steamship he happens to be thrown into contact with a set of scheming crooks, one of whom desires to have him out of the way so that he can win Tarzan's sweetheart without difficulty.

And it is not long before the villains have their way, and Tarzan is forced to make his escape on a raft which bears him miraculously to the shores of the jungle. Once he returns he enters upon his old familiar life with the jungle beasts talking to them in their own language and sharing their secrets. And his resourcefulness and strength gained by a life in the open stand him in good stead when he is compelled to fight a group of lions.

The scenes, well directed by George Mooser, contain a varied assortment of thrills, many of which keep the spectator on the edge of his seat.

Gene Pollar is an excellent type for the title role. He appears to be quite as powerful physically as his predecessor Elmo Lincoln.

At the left Gene Pollar and Karla Schramm seem alarmed at the shriek that Tarzan is emitting below. From "The Return of Tarzan" (Goldwyn)



"HUMORESQUE"

Fannie Hurst's Story Is Well Picturized by Cosmopolitan

Story by Fannie Hurst. Scenario by Frances Marion. Directed by Frank Borzage. Featuring Alma Rubens. Produced by the Cosmopolitan Productions. Released by Paramount-Artcraft.

Mama Kantor.....Vera Gordon
Abraham Kantor.....Dore Davidson
Leon Kantor.....Bobby Connelly
Leon Kantor, later.....Gaston Glass
Esther Kantor, later.....Helen Connelly
Esther Kantor, later.....Anna Wallick
Mannie Kantor.....Sidney Carlyle
Isadore Kantor.....Joseph Cooper
Isadore Kantor, later.....Maurice Lavigne
Rudolph Kantor.....Alfred Goldberg
Rudolph Kantor, later.....Edward Stanton
Sol Ginsberg.....Louis Stearns
Boris Kantor.....Maurice Peckre
Mrs. Isadore Kantor.....Ruth Sabin
Baby Kantor.....Frank Mitchell
Minnie Ginsberg.....Miriam Battista
Gina Berg.....Alma Rubens

As a story, "Humoresque," from the prolific pen of Fannie Hurst, attracted much attention. As a film it will receive even more attention.

It is a Jewish subject with the story one to touch any human being. It has a theme of mother love that is wonderfully told by the camera, with Vera Gordon doing some of the best work we have ever seen. While Alma Rubens is featured and handles the role of the winsome sweetheart who is to marry Leon Kantor when he returns from the war, most effectively, it is the capital photoplaying of Miss Gordon's that wins one from the start.

The East Side Ghetto is shown in all its naturalness and picturesqueness, with a poor Jewish family trying to enjoy its adversity as best it can, with all the comforts of home coming later when success and prosperity arrive. Leon Kantor is a natural musician, a second Kriesler, but in the war has an arm paralyzed by a shell. However, a great miracle—love—brings back its use near the

finale, and the young man, who thought he would be a cripple the remainder of his life, again fiddles "Humoresque" skillfully.

Frank Borzage has directed the Hurst theme with wonderful skill.

There sure comes a tug at the heartstrings when one watches Miss Gordon as the mother of a brood of Kantors give each child proper attention.

Throughout there is excellent acting, Gaston Glass doing effective work as the paralyzed Leon Kantor. At the start of the picture, Bobby Connelly is seen as the boyish Leon. Dore Davidson as Abraham Kantor, comes up to all expectations in his role.



Below, a scene from the daily life of the Kantors in "Humoresque" (Paramount). At bottom of page, Leon hails Gina with delight



"THE HOUSE OF TOYS"**A "Flying A" Drama of Domestic Difficulties**

Adapted by Daniel F. Whitcomb from the novel by Henry Russell Miller. Directed by George L. Cox. Produced by American. Released by Pathe.

Shirley Lord.....Secna Owen
David Quentin.....Pell Trenton
Esther Summers.....Helen Jerome Eddy
Jonathan Radbourne.....George Hernandez
Jim Blaisdell.....Henry Barrows
Mrs. Blaisdell.....Marian Skinner
Aunt Clara.....Lillian Leighton
Brown.....Perry Banks
Sam Hardy.....William Buckley
Mandy Moore.....Nadine Wright
Richard Holden.....Stanhope Wheatcroft

It is a rare experience indeed to see a picture whose theme hinges on the much overworked eternal triangle, in which an entirely different aspect is put on that well known geometrical figure. However, "The House of Toys" is such a picture. It is the story of a man and wife and another woman, but the other woman is far from being a "vamp."

According to the story, Shirley Lord and David Quentin are married in spite of the opposition of Shirley's aunt, who has higher ambitions for her niece. David is a visionary young architect who is not overburdened with this world's goods. When he loses a competition for a big church,

Shirley becomes despondent. She thinks that perhaps her aunt's ideas were right. So she packs up and goes to live with that worldly-wise lady.

David takes a position that is most uncongenial and goes to live in a rooming house. It is at this time that the other woman comes along. She has had ambitions to become a singer but has lost her voice. Even with this tragedy in her life, however, she is always cheerful and hopeful. Her spirit naturally brings out the best in David, and when another competition comes along, he wins it.

The ending of the story is not altogether satisfactory, for surely the other woman is a more sympathetic character than Shirley, and it is she who deserves the love of David. Helen Jerome Eddy portrays her excellently, making her in fact the outstanding character in the picture. Secna Owen is badly handicapped by the pettish, selfish part she is required to play, but plays with distinction. Pell Trenton and George Hernandez also do good work.



Aunt Clara (Lillian Leighton) has her own ideas about whom her niece should marry, and this scene does not coincide with her plans

At the top of the page, Secna Owen in "The House of Toys" (Pathe-American) seriously considers a question (Pell Trenton) has asked her

"THE TERROR"

Tom Mix Excels in His Latest Thriller for Fox

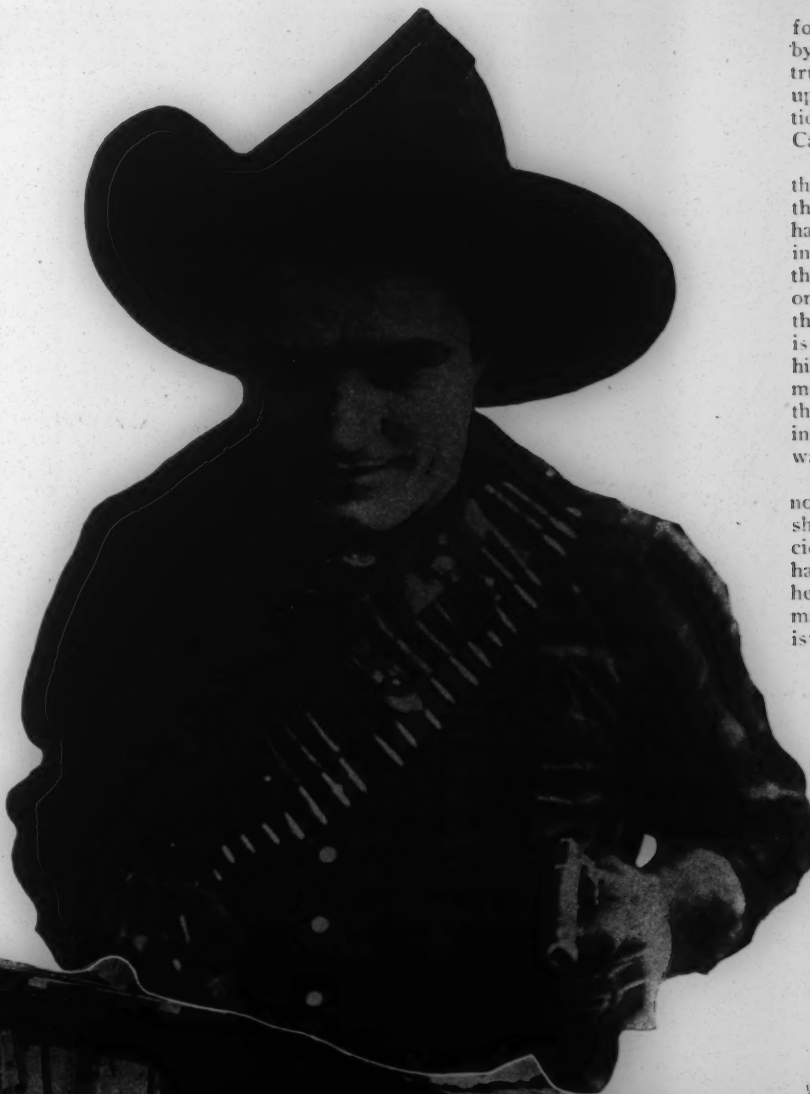
Adapted by Jacques Jaccard from a story by Tom Mix. Directed by Jacques Jaccard. Released by Fox.

Bat Carson.....Tom Mix
Phyllis Harlan.....Francelia Billington
Con Norton.....Lester Cuneo
Sheriff Canby.....Charles K. French
Fay La Cross.....Lucille Young
Phil Harland.....Joseph Bennett
John D. Sutherland.....Walter Higby

Never has Tom Mix been seen to better advantage than in his latest Fox picture of the wild and woolly, "The Terror." The story is in itself intense and thrilling, and Mix rides with his usual abandon, drives a truck through a wooden shanty, indulges in a high dive, hangs on to the chandeliers in a Western dance hall while he shoots up the place, and does several other stunts that are breath-taking.

Before the film has flickered many feet he is seen trying to overtake a fast train on horseback in order to restore a hat to a pretty girl passenger who has lost it out the window. That is the beginning of his romance. The girl is Phyllis Harlan who has come west to look after her weakling brother.

The brother has allowed himself to become deeply in debt to a crooked gambling hall proprietor, and through his infatuation for a girl who appears in the show at the dive, he is used by the crook to get in-

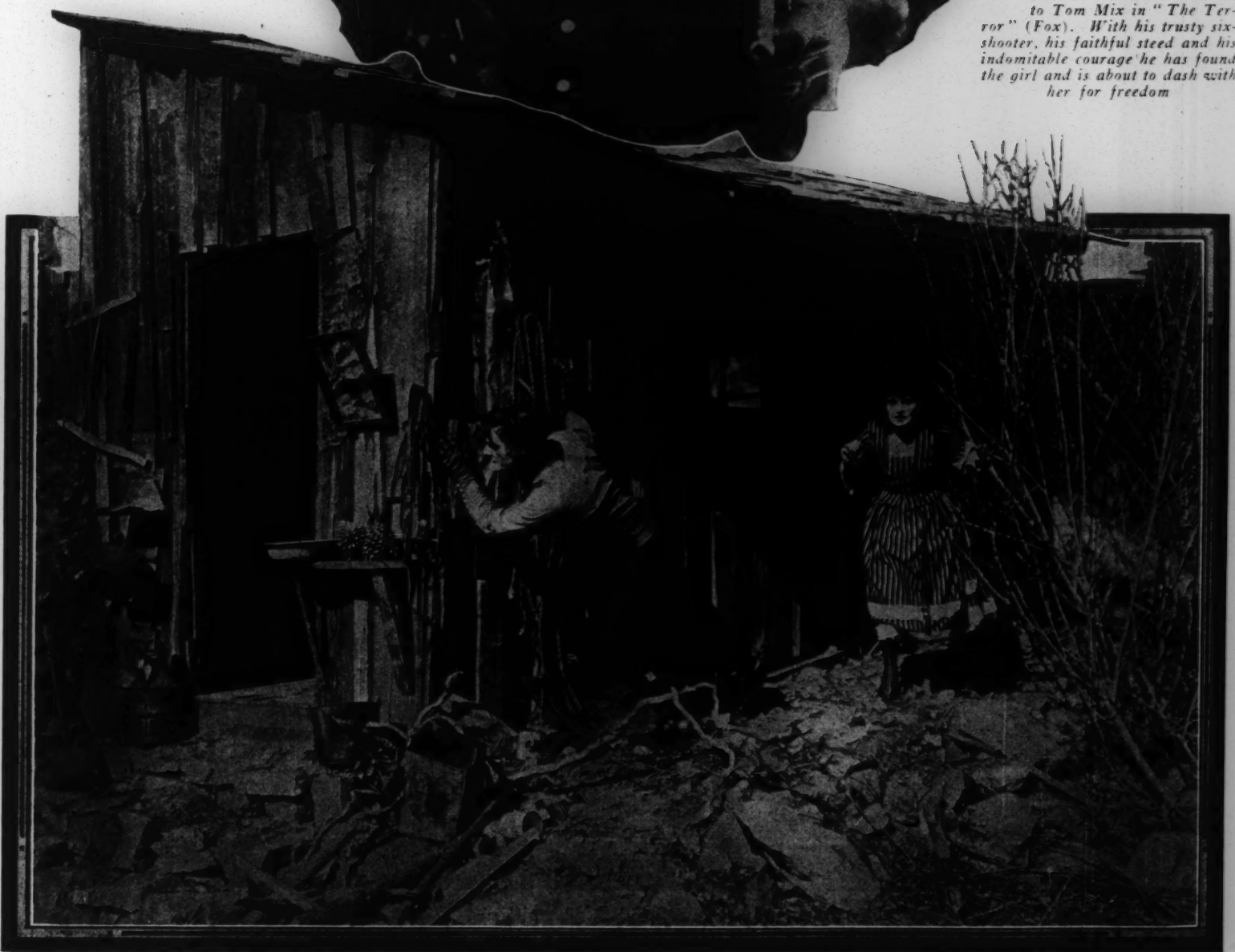


formation as to shipments of gold by the firm for which he works. The trucks containing the gold are held up several times and it is this condition that brings Deputy Marshal Bat Carson to the place.

It doesn't take Bat long to size things up, and he determines to bring the criminals to justice. The dance hall girl is his chief witness. Knowing this, the crooks steal her away the day of the trial, and Bat sets out on a wild chase to get her back into the courtroom before young Harlan is convicted unjustly, and receives his death at the hand of a vengeful miner. That he gets her there in the nick of time goes without saying, but it causes many a thrill to watch his efforts.

Francelia Billington has little or nothing to do as Phyllis Harlan, but she looks pretty, and that is sufficient. Lucille Young as the dance hall girl gives a splendid account of herself in a difficult role, and the remainder of the cast is entirely satisfactory.

A little thing like an abduction matters not at all to Tom Mix in "The Terror" (Fox). With his trusty six-shooter, his faithful steed and his indomitable courage he has found the girl and is about to dash with her for freedom.





HAMPTON DEL RUTH

Whose eight-reel comedy feature which Fox will release in the fall was completed aboard a Pullman car en route from California

DRAMATIC MIRROR

THIS WEEK'S BROADWAY PICTURE SHOWS

THE STRAND

Faversham Plays Dual Role in "The Man Who Lost Himself"

The Strand management has shown a pleasing response to the popular craving for "something different" by following last week's "pastoral" with a stirring adventure of the English Aristocracy, "The Man Who Lost Himself," to which two-fisted Americanism lends a telling punch.

William Faversham portrays both the role of the languid Earl of Rochester and that of Victor Jones, a two-fisted American, the Earl's double, with the rare finesse always characterizing his work.

The Strand Symphony Orchestra opened the program with several selections from Verdi's "Aida," to which each musician seemed to contribute his best efforts.

"A Springtime Miracle," a Topical Review, was then performed on the screen. Buds were made to unfold to full bloom as the audience looked, and sap was made to creep to the rhythm of rippling waterfalls.

Next followed a Pathe showing of Mexico, in gala attire, after the revolution, and then the Selznick News, a filming of persons of international importance, as well as timely sporting events.

"A Gold Star Pilgrimage," pictured by Burton Holmes and shown by special request of the American Committee for Devastated France, gave the audience an unforgettable glimpse of Chateau Thierry, "America's Field of Glory."

There is also a number to please the children, a comedy cartoon, entitled "Out of the Inkwell," by Max Fleisher, of the Bray Studios, an ouija board and clown frolic, replete with amusing incidents.

Malcom M. McEachern, basso, received a warm welcome from the audience when he appeared on the stage, which he more than justified by a sympathetic rendition of *Mother Mine*, followed by an encore number, *The Low Backed Car*.

Mlle. Fanny Rezia, soprano of the Opera Comique, thrilled her audience with the magnetism of her personality and the beauty of a perfectly controlled voice, which can be both bird-like and dramatic. She sang the lilting *Waltz Song* from "Romeo and Juliet," and Cadman's *At Dawning*.

THE RIALTO

Warwick Film Features Program This Week

Robert Warwick in "Thou Art The Man," is the feature film at the Rialto this week. The story is by F. E. Mills-Young and the scenario from it was prepared by Margaret Turnbull. Thomas Heffron was the director and in the cast with the star are Lois Wilson, one time winner of a beauty contest prize; Lorenza Lazarini, Clarence Burton, C. H. Geldhart, J. M. Dumont, Harry Carter, Jane Wolf, Dorothy Boshier, Viora Daniel, Richard Wayne, Lillian Leighton and Sylvia Ashton as the chaperone.

The story gives Warwick an opportunity to play so many roles that even the most ambitious actor could hardly

Faversham at Strand—Robert Warwick at Rialto—"Humoresque" at the Criterion—"Pirates of Penzance" at Capitol—"Why Change Your Wife?" at Rivoli

ask for more. Lover, mining adventurer, self-sacrificing hero, convict, tramp and laborer and then the hero and lover—enough work to satisfy anybody. It is a photoplay in which there is never a shortage of action.

A Sunshine comedy, "The House of Terrible Scandal" has many amusing moments. The Rialto Magazine has in it an item of exceptional interest, motion pictures of Carranza in the last days of his regime in Mexico City.

Hugo Riesenfeld presents Rimsky-Korsakov's *Scheherazade* as an overture, Mr. Riesenfeld and Lion Vanderheim conducting. The duet from Flotow's "Martha" is sung by Martin Brefel, tenor, and Edoardo Albano, baritone. The organ solo, played by John Priest, contains selection from Arthur Sullivan's "The Gondoliers."

THE CRITERION

Change of Program Has "Humoresque"

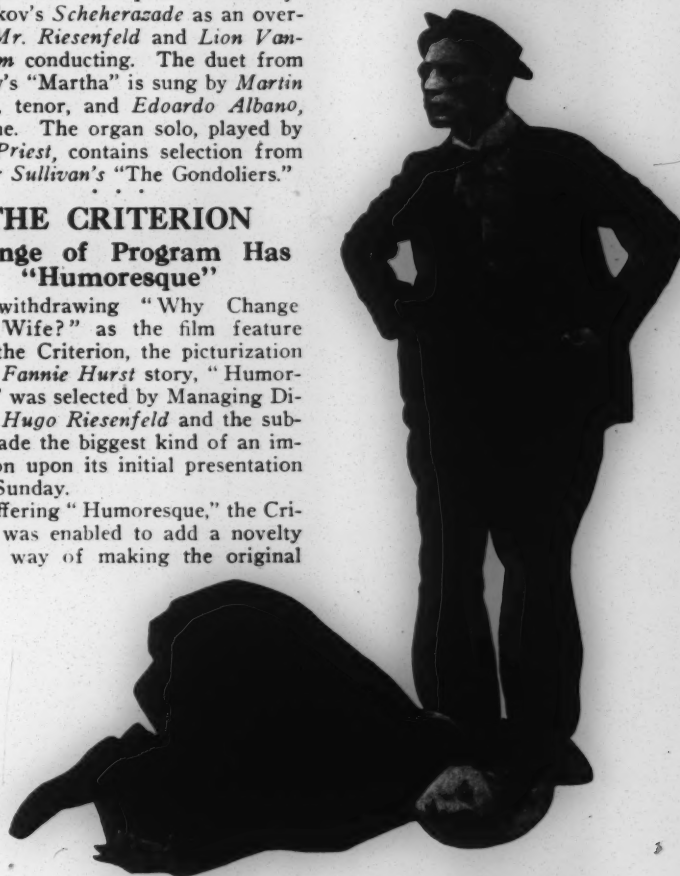
In withdrawing "Why Change Your Wife?" as the film feature from the Criterion, the picturization of the *Fannie Hurst* story, "Humoresque," was selected by Managing Director Hugo Riesenfeld and the subject made the biggest kind of an impression upon its initial presentation there Sunday.

In offering "Humoresque," the Criterion was enabled to add a novelty in the way of making the original

the garb of a shepherd and his human flock in search of religious light, sang the number impressively.

After the exhibition of the "Humoresque" picture, which has Alma Rubens featured, Mme. Lubowska offered an interesting and entertaining "Gavotte-Grôtesque," the dancing being applauded.

The Paramount-Mack Sennett comedy, "By Golly," reeled off a continual round of laughter that was most appreciated after a program that contained much seriousness.



"Treat 'em rough," says Buster Keaton and forthwith steps on Viola Dana (Metro)

musical composition of that title an important asset to the general program.

Victor Wagner took six men, including himself, and a feminine harp soloist, and played the *Anton Dvorak* selection with a combination of stringed instruments in an effective manner that had special stage lighting and arrangement. It was used as an overture. The program carried a little announcement that "Humoresque" was originally a piano composition and was discovered a few years ago by Fritz Kreisler notwithstanding that it was written about 1895.

Some excellent views were shown of the Holy Land, while the Criterion management offered a special version of "Through the Ages." The stage was in semi-darkness, while Emanuel List, basso profundo, and chorus, in

THE CAPITOL

Operatic Policy to Be Supplemented by New Rothapfel Program

There is considerable hustle and bustle around the Capitol this week. It is all due to a change of summer policy, with the managing director, Edward Bowes, announcing that S. L. Rothapfel was coming to arrange the programs under the new arrangement. But before the first of the new Rothapfel programs was offered on Friday of this week, a bully entertainment was given on Sunday, Monday and Tuesday, under the old regime.

Not only did the Capitol Company of operatic vocalists sing the first act of "Pirates of Penzance" from the Gilbert & Sullivan works, but John Wenger invested the production with a colorful scenic layout and Nathaniel

Finston gave it a musical accompaniment that was a feature by itself.

Among the women, Irene Williams, Mary Potter, Helen Clark, Meca Blommaert and Lillian Tovell were prominent, with the principal work done by Misses Williams and Potter. During her engagement at the Capitol, Miss Williams has endeared herself to the regular patrons and they will regret to have her leave the weekly programs. She is prepossessing in appearance, natural of manner and has a voice of rare beauty and range. Wilfred Glenn was the pirate king and sang with credit. Jackson Kinsey, Bertram Peacock and Sudworth Frasier were also prominent with their splendid voices.

While the "Pirates of Penzance" was one of the best operatic productions the Capitol has offered, the feature film, "The Courage of Margie O'Doone" (Vitagraph) held up its part of the entertainment, the picture having a dramatic tension that was irresistible.

The other features of the program were: An organ solo by Arthur Depew, Topics of the Day, a Prisma picture showing some picturesque land scenes in colors, overture, "Leonore No. 3" (Beethoven), by the Capitol Symphony Orchestra (Nathaniel Finston, conducting), a William Fox Sunshine comedy, "Girls and Gunpowder" and the Capitol News.

Under the Rothapfel program arrangement, the initial entertainment announced for Friday comprises the following: the first of the T. Roy Barnes pictures from the Goldwyn studio, entitled "Scratch My Back," with Helen Chadwick as the principal woman; the ballet of roses, four Indian love lyrics from "The Garden of Kama," by Lawrence Hope, set to music by Amy Woodforde-Finden, with music by the Capitol Symphony Orchestra, and what is advertised as a "chorus of 100 voices."

Incidentally a new scale of prices goes into effect Friday, ranging from 40c to \$1. Shows will run continuously from 1 to 11:30 p. m.

THE RIVOLI

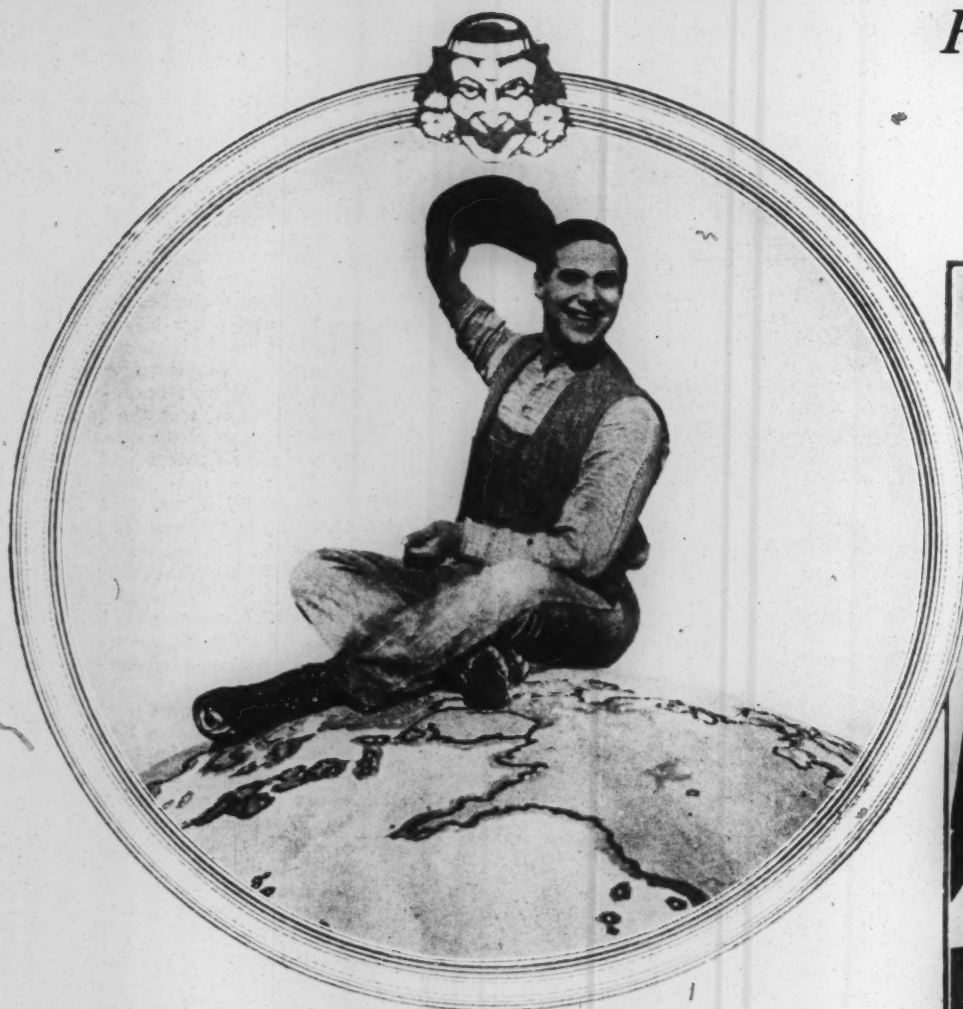
"Why Change Your Wife?" Moves from Criterion

Cecil B. DeMille's "Why Change Your Wife?" which has had a five weeks' run at the Criterion moves into the Rivoli theater for the week. The comedy of married life, which was written by William DeMille and produced by his brother, has delighted tens of thousands in the smaller house.

Charlie Chaplin in "Behind the Screen," a revival of one of the brightest of the great comedian's efforts and the Rivoli pictorial are the other film features.

The music program offered includes the overture from "The Merry Wives of Windsor" by Nicolai, played by the orchestra, Frederick Stahlberg and Joseph Littau conducting.

A duet entitled *Sunrise and You*, by Arthur A. Penn, is sung by two sopranos, Betty Anderson and Gladys Rice. This bit of work, with special stage settings, is a production of the New School of Opera and Ensemble. The organ solo, played by Firmin Swinnen, is *Solemn March*, by Joseph Gallarts.

Flashes of Film Life


David Butler, "the cheer-up boy," whose first picture for D. N. Schwal Productions, Inc., is called "Sitting on the World," believes in suiting the action to the word. He places himself just a little

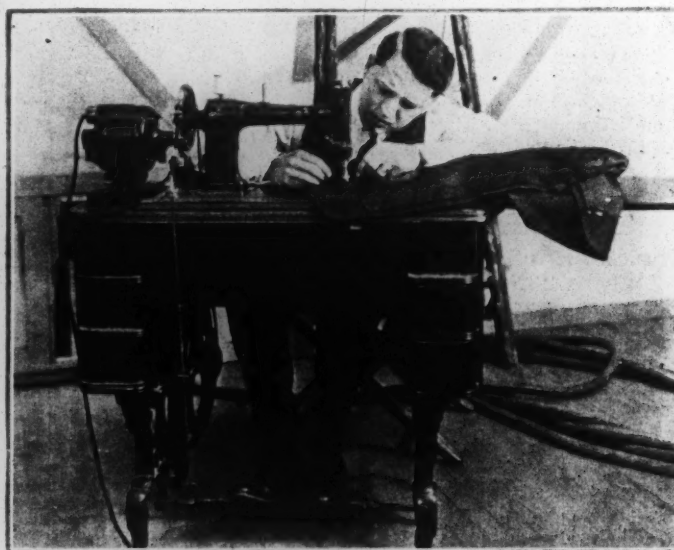
southwest of the North Pole on the American side and feels that he has climbed high enough. He is careful to avoid getting cold feet by keeping them safely out of the Arctic Circle



"Foiled again!" cry Lois Wilson and Margaret Loomis as they engage in a friendly bout at the Lasky studio. If film stars must take offense at each other they couldn't do better than to do it in this decorative fashion



May Allison, the Metro star, smiles in great contentment as she dons her very newest bathing suit and steps into her very newest machine to take a spin



Bryant Washburn, over at the Paramount studio, is also having an adventure with a new machine. It is so new to him that he doesn't know how to drive it

LITTLE TRIPS TO LOS ANGELES STUDIOS

WITH RAY DAVIDSON

Who Is Handsomer than Bull Montana? —Wallace MacDonald's First Starring Role—Salisbury and Crisp Busy—Seena Owen to Have Own Company

ED BIBY, the casting director, has donned the grease paint, and is playing the heavy in Charles Chaplin's next First National release.

Martin Murphy, until recently Phil Rosen's assistant, has been made a full-fledged director. He just finished his first two-reel Western for Universal. It's titled "Pranks of Fate." W. F. Collins wrote it, and James B. Warner heads the cast.

The film and theatrical world helped to entertain members of the National Electric Light Association at the closing meeting of the convention held in Pasadena recently. Among those who appeared were: Ben Turpin, George Beban, Charles Conklin, Dot De Vore, Lena Baskette, Bob Albright, Ernest Belcher, and the Christie Follies girls. Charlie Murray, of course, was in charge.

The American Society of Cinematographers just closed their convention here. The society is waging a campaign to insist on the cameraman's name appearing on the main title of every film.

Bull Montana is in the limelight again! The Superba Theater during the showing of *Frank Mayo* in "The Girl in No. 29" offered a prize for a more "handsome" man than Bull, who has a part in the feature. So far as known the prize is still in the hands of the theater management.

Harry Carey, whom they call the screen's humanest man, has started to work on "Fightin' Job." It's a Western from the hand of H. H. Van Loan.

Dwight Cleveland, Jesse D. Hampton's faithful scenario editor, is

Looking for a Story

for H. B. Warner. The story, elucidates Cleveland, must be classy, and give Warner an opportunity to wear plenty of clothes.

Jack Livingston's jaw was the target for a shoe the other day. Alice Lake was supposed to register anger in a scene with Jack. So to get up the proper spirit she took off her slipper and heaved it in the general direction of her leading man. Miss Lake's throwing ability is no longer doubted at Metro.

Eugene Pallette went fishing, and

here's his story. "I brought home 450 pounds of baracuda, which was one afternoon's catch." But Pallette forgot to mention that there were about ten others in the fishing party.

Buster Keaton doesn't believe in rehearsing his scenes too many times. The clever comedian says there is

from the Sky." Tom Terriss directed.

Hoot Gibson, Universal's jolly cowboy star, is now megaphoning his own productions. Lewis D. Leighton is the author of these Westerns.

Jacques Jaccard has been commissioned by Boss Carl Laemmle to write and produce a five-reel Royal

BEHIND THE SETS AT UNIVERSAL

WAY out over the hills to Mary, you'll find Universal City, the busiest spot in filmland. Some thirty companies are working. Maurice Tourneur's making "The Tiger Lady." Hope Hampton's both the tiger and the lady. Edgar Lewis is making an "Unnamed" story. Kosmick's creating "The Hope Diamond Mystery." Grace Darnold's the diamond, Stuart Patton's directing the mysterious expedition. Mack Swain's slap-sticking out another Poppy Comedy. Benny Leonard—of course, you know he's the world's lightweight champion—is endeavoring to break his neck over "The Evil Eye." J. Gordon Cooper, under the supervision of Wallie Van, is helping Leonard do it. Now for Universal's Universalites. Eddy Polo's got a big circus tent up. He's making a real three-ring-thriller. Harry Carey's playing "Fightin' Job." Said Job was created by H. H. Van Loan. Norman Dwan's making

"Marama" with Edith Roberts. Horace Davey is trying to "Give a Young Man a Chance." Jack Ford's up. Sacramento way with Frank Mayo making "Hitching Posts." While dwelling on Mayo, might add Lynn Reynolds is cutting and titling "The Red Lane." Art Accord's finished "The Moon Riders." Al Russell directed the moon tale. Tod Browning, of "Virgin of Stamboul" fame, has started on "Outside the Law." Underwooded by himself. Priscilla Dean is the star. Hoot Gibson finished "Boss of Blue River." Jacques Jaccard's making "Under Northern Lights." Carmel Myers is parading in "The Follies Trail." Direction Rolin Sturgeon. Mack Wright is directing two-reelers. He grinds them out at the rate of one a week. Charlie Hertzman told me—and there was a bit of truth in his voice—that ten more companies would be working shortly. He said Isadore Bernstein told him so.

too much danger of going to the hospital if he rehearses his acrobatic stunts.

Wallace MacDonald has completed his **First Starring Role**

He appeared as the lead in Vitagraph's production of "The Girl

Northwest Mounted Police Story. Kay Harrison will do the continuity.

Chester Franklin, who is as famous as his brother Sydney, will in the future make special productions for Realart.

Robert Raphael has been named by J. Parker Read, Jr., producer of Louise Glaum and Hobart Bosworth features, to handle Read's photoplay productions in the Orient.

Omer Locklear, the satan of the skies, is doing an

Airplane Thriller

for Fox. His various stunts performed in the air will be used in the feature.

Babe Ruth, the demon home-run king, is shortly to receive a visitor. William Farnum is figuring on going East to watch Babe play. As a matter of fact, it is only a return visit for Ruth spent a whole day in watching Farnum in action on the set.

Monroe Salisbury and his director, Donald Crisp, have started work on their first independent production. "The Barbarian," by Theodore Solomon, is the title of the story. Included in the cast are: Jane Novak, J. Barney Sherry, Eleanor Hancock, Harrison Post, Milton Markwell, George Berrell, Sidney Dean, Frankie Raymond, Marcell Daly, Lillian Leighton, J. O'Neil, Larry Steers, Anne Cudahy and Master Michael Cudghy.

Fritzie Brunette has hied herself to the nearby hills and is enjoying a vacation.

Harry Garson has a new scenario and continuity expert. Edward T. Lowe is the expert's name.

Don Kahn, well-known in New York for his work on comic weeklies, Puck and Judge, is out at Universal grinding out short comedies. The

Greatest Cast

ever assembled here for any production appeared in "Arizona," Augustus Thomas' great drama, which was put on at Clune's Auditorium June 3, 4, and 5, for the benefit of the Hollywood Post of the American Legion. Theodore Roberts was stage manager and the cast included, besides Roberts, Dustin Farnum, Bessie Barriscale, Lewis S. Stone, Clara Kimball Young, Roscoe Adbuckle, Gloria Swanson, William Desmond, Lew Cody, Sessue Hayakawa, Wanda Hawley, Bryant Washburn, Silvia Ashton. The seats brought a seven dollar and a half top.



Edgar Lewis directing a pathetic scene from "The Great Heart." Cliff

ford Saum, Mr. Lewis' assistant, is seated on the barrel at the left



LILLIAN GISH

One of the leading stars in the film heavens
who has recently signed a contract to
make big features for the
Frohman Amusement
Corporation



DOROTHY GISH

Charming little comedienne of Paramount pictures, whose latest has the whimsical title, "Remodeling Her Husband"

LILLIAN WALKER—Dimpled Comedienne of the Screen

THERE is rejoicing along the ways, byways and highways of motion picturedom. Lillian Walker is returning to the films. This is the same, sweet, dimpled, laughing Lillian that helped to put Vitagraph on the map and who despite absence of several years from the films retains a wonderful hold upon the public. When she retired from the daily grind of picture work, Miss Walker thought perhaps the public would forget her. In the interim some things came to pass which proved conclusively that Miss Walker retains

Unprecedented Popularity

and only recently a trip through the South where a specially-arranged excursion of film celebrities were personally visiting some of the Marcus Loew theaters revealed the fact that it was Miss Walker who was the best known of the lot. And what ovations she received!

"I just stepped into

Success It Seems

when I look backward to my entry into the pictures. I do know that I was getting the amazing amount of \$25 a week for my services and when I found out that my pictures were in big demand and making money for the film people I thought of a raise but didn't know how to go about it. Why overnight it seems I had obtained recognition that some of the others had been working long and hard for and the result was I was making pictures by the score.

"Finally I mustered courage to strike the boss of the plant for more money. I did not stipulate how much I wanted but I felt sure it would exceed my fondest expectations. The raise granted me was \$5. Can you imagine any of the present day stars accepting a five-dollar increase?"

"I took the increase and continued working

And in Several Years

the Vitagraph was making big profits, so I am told, from the sale here and abroad of the Lillian Walker pictures. Everywhere I went I was pointed out as 'Lillian Walker' and the constant devotion and worship of the public almost drove me frantic. It was something I had never dreamed of although I had always wanted to do something big and have popularity that wouldn't hurt but it seemed that I would have to run and hide to obtain any seclusion. Those days I paid little heed to the script or scenario given me but went before the camera and did just what I was told.

"And to be truthful with you I appeared in some bad pictures. And having passed through the ordeal of attaining experience and stardom I have fully resolved upon my return to pictures not to appear in a single, bad picture; anyway one that doesn't have something back of the story and will not be slammed onto the screen just to meet a release date of the company making the next Lillian Walker film.

"Picture after picture always had me

Smiling as Though I

meant it and showing the dimples that the directors apparently seemed to demand and try as I have to be as seri-

Is Returning to the Screen—to Appear in Only the Best Subjects—Tells of Her Popular Career with Vitagraph

ous as can be, the cameras just refused to take me seriously. Why do you know for a time in the studio the directors would take a Flora Finch comedy script and have it embellished and arranged for me so that at no time was I without something to work with. Yet I am still hearing from some of the subjects used for pictures, themes that were unsuited and uninteresting and such that I would not appear in now for anything in the world.

"During the old Vitagraph days we had a lot of fun and even to this day when any of the former colony

spirit I realize that I should not have made as many pictures as I did. It might have slowed up my screen popularity perhaps but too many features are not good for one star. I recall at one period we were doing one reeler a week and then later two-reelers with amazing regularity and rapidity.

"I quit the Vitagraph about three years ago but I am still pointed out as a Vita star, seems natural for the movie fans to say Vita instead of Vitagraph.

"I have had many offers for film work but have made up my mind

use it where a smile will mean something and add a coloring that might otherwise be neglected. A 'smile' will accomplish wonders. There is an old saying that a kind word will turn away wrath but I dare say the man who wrote that had never seen some of our film ladies smile. I know I have made friends through my ability to smile yet the smile comes natural and if anybody is the happier for having me smile then I am at his service.

"As to the dimples, sometimes I wish I didn't have them because someone is trying to have them displayed by telling me a funny story or joking in such a way that I smile and bring them into view. Many times after I have smiled I become conscious of the dimples and stop, although I enjoy a good joke and enjoy laughing.

"I thought for a time that I would quit film work but all my friends insisted that I return as I have established a 'name,' have a popularity and following that would not need a second introduction to movie audiences and am still young. So it is true that I am coming back to the movies with every desire to do my best, appear in nothing but the best subjects attainable, make my name stand for the best there is in pictures, and try for one thing i. e. to please the fans.

"I shall plan to work

In Perfect Harmony

with my director and the story that shall be settled but I shall not rush a dozen pictures through in the shortest time possible to make them nor shall I cheat in any sense of the word, any duty whether large or small, required of me in the making of the new Lillian Walker films. Not that I have 'cheated' in past appearances but I know that I was rushed through some films that should have been made with more care, precision and discernment. There have been many notable changes in the general making of films since I first entered the field but I have kept close tab on the requirements of the feminine star and am duly qualified to step in tomorrow and work as though I had only been out a day instead of several years.

"I am anxious however to get back at hard work although I am having a pleasant time meeting old friends and going to places that I couldn't when I was tied up in a long film contract. Most of my picture life has been spent in the East but think I shall divide the time when I start working again, as I have always had a warm spot in my heart for California."

It appears to be just the easiest and most natural thing in the world for Miss Walker to be winsomely sweet, personally ingratiating and withal an attractive person who appears to have been sent on earth just to make others happier for having encountered her smiling and dimpled effervescence. Inasmuch as Miss Lillian hasn't time personally to meet every person that likes to see others smile and radiate good cheer she is returning to the films. The movies cover the world and if Miss Walker fulfills the picture mission that she has at heart it is only natural to surmise that her pictures will again travel the civilized world where the movies are the popular form of public amusement.



Lillian Walker, who will soon be welcomed back to the screen by her many hundreds of friends the world over

from the Brooklyn plants meet anywhere we have a happy reunion and there is always a reminiscence or two of the strenuous days at the Vitagraph studio.

"My training there

Did Me a World of Good

although since severing my connection with the Vitagraph I have not had the luck that I should because of certain things that came to pass which caused me much embarrassment and unhappiness. My last days with the Vitagraph were spent in serial work and that is another phase of film activity I shall never engage in as I know that I was never cut out for that sort of work. The film serial by the way was entitled 'The Million Dollar Reward.'

"While I have never been afraid of work and have always entered into all my picture assignments with good

that the next contract will provide for worthwhile stories, with Lillian Walker permitted to pass judgment upon them before actual studio and exterior work is started. The public nowadays wants to see its favorites whether male or female in a good picture and I have seen a number of films lately, with certain big 'names,' wherein the stories were atrocious. A bad story does not help any film star. No matter if you appear in a thousand pictures there is always someone in your party who can mention a certain 'bad boy' in which you appeared. It seems to be human nature for them to remember the pictures which you are trying so hard to forget.

"You ask me whether

I Shall Stop Smiling

in my next big film. No but I shall not try to force it to any extent but



DRAMATIC MIRROR

HELEN PIERCE

*A most attractive young film actress,
who is using her beauty and ability
to grace Character Picture Productions*

SCREEN NEWS OF THE WEEK

GOLDWYN DECRIES ATTACKS ON MOTION PICTURES

Says Film Invasion of Broadway Is Not a Menace to the Theater

SAMUEL GOLDWYN, who has recently returned from Europe, where he established producing organizations, is enthusiastic over the way in which American pictures are received in Europe. He also decries the alarmist stories which declare that the motion picture is a menace to the drama, and that the invasion of Broadway by film interests means the eventual monopoly of the theater by motion pictures.

"The motion picture," says Mr. Goldwyn, "is the most powerful ambassador that America ever sent to Europe. I have seen our photoplays honored and loved in the smallest English and French towns, and it is the same all through Europe. But when I return to America I find this exemplar of American ideals and American life attacked by men whose patriotism alone should open their eyes to the international power and prestige of our great new art. They are decriing the motion picture as a menace to the American theater, when they should be lauding it as the educator of the people and the advance agent of our culture and industry in all four corners of the globe."

On the question of whether or not motion pictures are going to buy up and control Broadway production, Mr. Goldwyn has not yet been involved in the financing of theatrical productions, though he was among the first to recognize the importance

of controlling the screen rights to Broadway successes.

"When legitimate producers are ready to quit," he says, "after they have spent ten or twenty thousand dollars on a play, and then have the audacity to ask us \$75,000 for the picture rights, why shouldn't we be allowed to put up twice twenty thousand dollars, give a play a far better production than any Broadway manager will dare risk, and take the screen rights as a reward for our confidence in the author and his work?"

"The intelligent motion picture producer is the last man to want to see the decay or death of the theater. When the public is disappointed in its play the public is just so far disappointed and disillusionized in all entertainment. And that reacts on the prosperity of motion pictures. The two arts feel the same pulse of public interest."

"And let me say that whatever the pessimists may imagine the motion pictures are planning to do to the legitimate, the legitimate has a guardian that will always protect it. The public is the arbiter. The public, whose taste dictates success or failures, will put an end to any move that threatens to corrupt and destroy their theatrical amusement. If the plays grow bad they will stay away. Even motion picture money can't change that situation or overcome it."

Andrew J. Callaghan Buying Plays

Andrew J. Callaghan arrived in New York City last week for an indefinite period to buy additional big vehicles for Bessie Love, star of the Andrew J. Callaghan Productions, Inc. Mr. Callaghan announced "The Old Curiosity Shop," the Charles Dickens classic, as a future vehicle for Miss Love. To do this film one of the biggest directors in the business is being negotiated for. Chicago capitalists who are backing Miss Love and with whom the producer conferred while in that city declare themselves ready to carry out their original determination to go the limit on the new film work of the star.

Neilan to Speak at Columbia

Marshall Neilan has received an invitation from Miss M. S. Ayres in behalf of the Cinema Composers of the Columbia University, to address this body some evening during his visit here in August when he sails from New York to London. It is the desire of the students to have Mr. Neilan given "a heart to heart talk" about matters involving the treatment of scenarios.

Vivian Martin Billed

The first of the new Vivian Martin pictures to be offered by the Vivian Martin company will shortly be exhibited at the Capitol Theater. It is entitled "The Song of the Soul," the picture idea being taken from a story by William J. Locke. John W. Noble is directing the film.

Proctor Joins Associated Exhibitors

Ralph O. Proctor, who resigned as assistant general manager of United Artists a few days ago, has become connected in an executive capacity with Associated Exhibitors, Inc. Mr. Proctor will act as general assistant to F. C. Quimby, general manager. His duties will keep him in intimate touch with exhibitors throughout the country.

Organizing Big Company

Comfort Brown, financier, who is organizing a large motion picture corporation, passed through Chicago on his way to New York where final arrangements for a new company will be made. Mr. Brown remained in Chicago a few days. He will stop off at Philadelphia where it is understood a large studio is contemplated. When seen in Chicago by a MIRROR representative Mr. Brown refused to affirm or deny the formation of a large moving picture concern. It has been reported that a subscription of five million dollars has been pledged by financial men and leather people who have been interested in the new company.

Next Jack London Film

"The God of His Fathers" is the next Jack London story to be pictured by C. E. Shurtleff, Inc., for release by Metro. Mitchell Lewis featured in the two London novels already put into picture form will play the leading role. The picture will be directed by Edward Sloman



EDWARD H. GRIFFITH
Now producing "The Vice of Fools" a Vitagraph picture, featuring Alice Joyce, and recently returned from an extended trip abroad

BIG PUBLICITY FOR COMEDY FILM

Shops Aid in Exploiting "Up in Mary's Attic"

What is the nucleus of a unique exploitation campaign for a motion picture is illustrated for the exhibitor in the tie-up of "Up in Mary's Attic," the six-reel super-comedy now being released on the state right market by Fine Arts Pictures, Inc., with the Cosmopolitan Ladies' Shop on Broadway and 41st Street, New York City.

The Cosmopolitan has duplicated some of the lingerie worn by the girls in this production, and is giving the picture special prominence and publicity in all of their store displays and among their trade. On Broadway they have placed four large painted pictures from the play in two special window panels which stand out from the wall of the building more prominently than the center display.

Wyndham Standing Naturalized

What is probably a record in long distance citizenship was made recently by Wyndham Standing, well known leading man of the movies. On completion of the Goldwyn Eminent Author's Feature "Earthbound," in which Mr. Standing plays the leading role, he left for New York for the final hearing of his petition for naturalization. Arriving April 27th in New York he left again for Los Angeles May 3rd, exactly three hours after the Supreme Court had granted his petition. The round trip including the stay in New York aggregated fifteen days.

Jack Pickford in Ade Farce

"Just Out of College," George Ade's famous play, has been selected as the next starring vehicle for Jack Pickford, who, directed by Al Green, is nearing the final episodes of "The Man Who Had Everything."

IS THAT SO!

Sidney Blackmer, leading man in "Not So Long Ago" at the Booth Theater, is organizing his own screen company. His first picture will be called "Rebellion."

Walter Hiers, comedian, has been secured by Al Christie for a big part in the forthcoming film production of "So Long Letty."

Matt Moore has been engaged for the leading part in "The Passionate Pilgrim," the Cosmopolitan Production to be made from Samuel Merwin's novel of the same name.

Gloria Swanson has renewed her contract with Famous Players for a period of five years.

Vera Steadman who has romped through many farcical Christie Comedies, is about to settle down into the tempo of a very dramatic picture. She has been cast for the role of a French Maid in "813" the famous Arsene Lupin story which the Christie's are producing.

Harry Lee, who assisted Herbert Brenon when he journeyed to the Island of Jamaica to picture the "Daughter of the Gods," has an important role in the Guy Empey production, "Oil."

Leslie Austin, who played with Ethel Barrymore in "Declasse" at the Empire Theater, has been engaged by Roland West as leading man in Jewel Carmen's new picture feature, "Out of the Darkness."

Thomas Jefferson has been cast for an important role in "Hearts are Trumps," the third Drury Lane melodrama to be filmed by Metro.

Norval MacGregor, recently director for the Select production "Jacques of the Silver North," starring Mitchell Lewis, has temporarily deserted that calling to play a part in Jack London's "The Mutiny of the Elsinore," a C. E. Shurtleff, Inc., picture for release by Metro.

Esther Ralston has been added to the cast of "The Mutiny of the Elsinore."

Rev. George LeRoi Clarke, the preacher-actor, has signed a year's contract with the Paragon Pictures Corporation, with studios at Long Beach, Cal.

Betty Blythe denies the report that she is to leave the screen because of her marriage to Paul Scardon, the Goldwyn director. Miss Blythe has a contract to appear in "Nomads of the North" for First National release.

George Sargent, directing for Vitagraph, left for St. Augustine, Florida, with his company, including Corrine Griffith, for location, to remain possibly ten days.

Darrell Foss, who played the role in "The Walk-Offs," starring May Allison, has been chosen to support the same Metro star in her new picture, "Held in Trust."

Joan Standing, Geoffrey Webb, Donald MacDonald, Vern Winters, Harold Holland, Bonnie Hill and Willie M. Carson will support Enid Bennett in her latest Thomas H. Ince production, "I Wonder If—," now under production at the Ince West Coast Studios. Fred Niblo is directing.

SCREEN NEWS OF THE WEEK

MAY USE FOX STUDIO FOR BOUTS NEW COMPANY

William Fox Has Plenty of Floor Space for Arena and Ringside Seats

THERE is a strong belief in New York sporting circles that William Fox killed two birds with one stone when he erected his mammoth film studio, and that now that Governor Al. Smith has signed the Walker bill which permits 15-round decision bouts in the State of New York, there will be plenty of floor space in the Fox plant at Tenth Avenue and 55th Street to stage some big bouts.

Fox has always been interested in boxing, and from time to time his press department has sent out stories about the wonderful fighting ability of one of the Fox film stars, George Walsh, who might be groomed to fight one of our big ring champions some day.

Just as soon as the Governor ap-

points, the Boxing Commission and the necessary permits are granted it would not surprise one if a William Fox Athletic Club is organized and the studio set so that bouts can be staged according to the requirements of the Walker law.

The Fox plant would be a popular place, as it is built along the most modern fireproof plans, and has a total floor space of 150,000 square feet, with sufficient area in the studio part which can be quickly cleared to permit a ring and ringside seats to be built in a jiffy.

All indications point to bouts being given in the Fox plant. The building is complete, and Fox would be ready to start the exhibitions the minute the Commission was ready to start work.

STANLAWS TO PRODUCE

Will Abandon Painting for a Year

Penrhyn Stanlaws, artist and illustrator and widely known for his particular type of poster girls, will give up painting for a year to become a motion picture producer.

The artist has signed a long term contract to devote his time to Paramount pictures as writer and director. During the next twelve months Mr. Stanlaws will study motion picture technique in the Eastern studio of the company. The artist, who has had experience with the theater, aims to apply his knowledge of drama and artistic effects to the staging of photoplays.

Shipman Forming Company

Ernest Shipman appeared before the Winnipeg Board of Trade this week in connection with a company he is forming there, to be known as Winnipeg Productions, Ltd. The first story to be filmed by the new company is Ralph Connor's "The Foreigner." The company will co-operate with Dominion Films, Ltd., which controls Ralph Connors' stories, the scenes of all of which are laid in Western Canada.

"Isle of Destiny" Has Vital Theme

More than the usual amount of interest should be manifested in "The Isle of Destiny," recently completed by the Character Pictures Corporation, when it is shown on the screen, because of its vital subject matter.

The story, which is from the pen of Mack Arthur, deals largely with a question that has always been prominent in the public mind—the question of whether the practical man or, the dreamer and idealist is most useful to mankind.

Paul Gilmore is featured in the production and there is a strong supporting cast including Hazel Hudson, Frank Williams, Helen Pierce, John Wedges and last but not least, Mac, a trick collie dog. The story was adopted and scenarioized by Merle Johnson.

Miss Blessington Signed

Marguerite Blessington has signed a contract with the Apollo Company for an indefinite term.

Miss Blessington was born in Denver and was there educated and in the University of Chicago. Later she went abroad to continue her studies, and on her return to New York took up settlement work and the coaching of dramatic clubs.

STARTS WORK

Apollo Producing Company Begin First Film

The Apollo Motion Picture Producing Company of America, having offices in the Columbia Theater Building, who have until recently been operating without knowledge to the theatrical world for almost a year, are ready to commence on their first production. The first picture to be produced by the Apollo Motion Picture Producing Company is said to be unusual, timely and appealing.

Marguerite Blessington is cast for the leading role and will be supported by Thomas E. Jackson, Alleen Bonn, Arthur Clark Norris and A. Lamont MacDonald, whose total aggregate theatrical and screen experiences amount to 62 years of experience. Frederick H. James, who is the author of the production, the name of which has not yet been decided upon, has been staff writer for Fox, Vitagraph and Pathe, also late editor of the Lincoln Classic.

The objects of the company will always be to produce pictures of the better kind and no money will be spared to bring out productions to the highest point of artistry.

C. Gardner Sullivan to Produce

The C. Gardner Sullivan organization has been formed to produce pictures in California. Mr. Wolper is vice-president and supervising director and Messmore Kendall, with the above-named executives compose the board of directors formed to guide the destinies of the new company.

While Mr. Sullivan is producing pictures on the coast Mr. Wolper will remain in New York to look after the commercial end of the organization.

Mr. and Mrs. Sullivan sailed for Europe on Thursday to spend the summer months in travel. They will return to America early in October, when Mr. Sullivan's contract with Thomas H. Ince expires. Mr. Wolper made it plain that no business would be transacted by Mr. Sullivan until he had entirely fulfilled his obligation to Mr. Ince.

SELIG TO DO JUNGLE FILM

Stage Farce to Be Picturized by Star Cast

Col. W. N. Selig is going over the top again. This time he is to lead the way with a six-reel, wild animal comedy in which a quarter-million dollars worth of jungle beasts will create laughs and thrills. The picture is a production of the famous English stage success, "In For the Night."

Colonel Selig has interwoven the wild beasts into the farce.

Frederic Sullivan has been engaged to direct the production and already is on his way with the opening scenes. A large number of surprises will be enjoyed even by those who have followed closely all the Selig Jungle productions. Colonel Selig has been nursing a secret for two years in the shape of a troupe of giant chimpanzees, the first aggregation of its kind in captivity which works as a unit. He will also "spring" his \$50,000 beauties.

A score of artists have been engaged for the cast. Irene Wallace is taking time off from her legitimate work to appear in "In For the Night." She is from the Orpheum where she appears in an act of her own. Harry Depp, the comedian, from the fold of Klaw & Erlanger, also looms largely in the Selig farce. Betty Francisco will frolic with the wild animals, and another star of repute who will be in the cast is Earl Rodney.

Realart Signs Bebe Daniels

Bebe Daniels has been signed for stardom under the Realart banner. She has been playing leading roles for Cecil B. De Mille productions and with Wallace Reid in several of his most recent pictures. Miss Daniels has been named "The Good Little Bad Girl," to suggest as succinctly as possible, the new and distinct line of productions she is to create for the screen as a Realartist.

"Martinique" for Screen

Walter Hast, who produced "Scandal" and "Martinique," left New York Saturday for California to arrange for a moving picture production of the latter play.



A forest giant snapped by Robert Bruce for his "Scenics Beautiful" for Educational Film Corp.



A little man in a great scene from "Waters of Destiny," a Robertson-Cole scenic



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Weight— practically the same as wood wheels.	Accessible— Tire valve reached without bodily contortions or annoyance of trap doors.
Appearance— graceful—substantial—distinctive.	Adaptable— replaces wood spokes, utilizing regular wood wheel hub assembly.

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1010 Bergen St. Brooklyn, N. Y.

TO THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES
70 Fifth Avenue, New York City

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for \$1.50 for lists for coming year and back catalogs. Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*), entitled:

"A GARDEN OF AMERICAN MOTION PICTURES"
covering pictures seen by the Board, April 1, 1919-December 31, 1919

Price 25 cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalog and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

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70 Fifth Avenue, New York City

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Name

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Four Special Companies at Work

Carrying on a campaign of expansion, the recently formed Special Pictures Corporation has started four comedy companies at work at the Special Pictures studio at Long Beach. All four companies are producing under the supervision of Ward Lascalle, director-general. In order to produce the best type of short reel fun fests, President Louis W. Thompson has allowed each director four weeks in which to make a 1400 foot comedy to be used each week in the "Comedyart" release of Special Pictures. So far releases have been issued including "Un-easy Feet," "Ima Vamp," "An Uneven Match," "Mother's Angel," "He-pecks and Pecked Hens," and "Friends and Enemies."

Schenck Buys Jane Cowl Play

"Smilin' Through," the play in which Jane Cowl starred this season, has been obtained by Joseph M. Schenck as a film feature for Constance Talmadge. It was a feather in Schenck's cap who also recently bought the picture rights to "Wedding Bells," and also has the rights to "Curiosity," both as subjects for Miss Talmadge. At present Miss Constance is working upon "The Branded Woman," adapted from Oliver D. Bailey's play, "Branded."

Cast of DeMille Special

Cecil B. DeMille's return to Los Angeles from New York marked renewed activity on the final work of whipping "Something to Think About" into shape for release. "Something to Think About" is reported to mark a complete departure. The cast includes Elliott Dexter, who returns to the screen in this picture after an absence of nearly a year; Gloria Swanson, Theodore Roberts, Monte Blue and Claire McDowell are the other featured members of the cast.

Holubar Busy

With all legal difficulties concerning his contract with Universal out of the way, a satisfactory adjustment having been made by which he and Dorothy Phillips become free agents, Allen Holubar has started producing on his own account at the Hollywood studios. Al Kaufman, formerly a well known executive of the Famous Players-Lasky organization, is sponsor for the new Holubar-Phillips feature.

New Melford Production

George Melford's production for Paramount of Sir Gilbert Parker's novel "The Translation of a Savage," now nearing completion at the Lasky studio, Hollywood, has been given the new screen title, "Behold My Wife!" Mabel Julienne Scott, Milton Sills, Elliott Dexter, Winter Hall, Maude Wayne, Ann Forrest and Helen Dunbar are in the cast.

Reisner Back with Chaplin

C. Hoarce (Chuck) Reisner, who assisted Charles Chaplin in the making of "Shoulder Arms" and who returned to vaudeville and then recently rejoined a film company, has returned to Chaplin's forces. Reisner is helping Chaplin in the comedy script arrangement of his newest Chaplin subjects.

Sol Lesser Back on Coast

After attending the First National Chicago Convention, transacting a week's business in New York, attending the laying of the corner stone for the new Stanley Theater in Philadelphia, and accompanying the Associated First National Executive Committee to Dallas, Texas, Sol Lesser is once more on home ground in Los Angeles and busily engaged in having the final touches added to his Annette Kellerman production, "What Women Love." Immediately upon finishing all details connected with making the picture perfect, Mr. Lesser will make another trip East, and it is expected that at this time the distribution policy of this comedy drama will be announced.

Dorothy Farnum Signed

Dorothy Farnum, who has made the scenarios for the new series that Constance Talmadge will star in and which will be directed by R. William Neill, has just signed a year's contract with Joseph M. Schenck whereby she will write exclusively for the Constance Talmadge Company. The next six pictures to be made by Miss Talmadge, beginning with "Good References," will be adaptations by Miss Farnum from various magazine stories and Broadway plays.

Tourneur's New Film

Maurice Tourneur is now producing F. Hopkinson Smith's story "Caleb West Master Diver" for the screen. In place of showing the interior of a lighthouse, as was done in "Shore Acres," the story of "Caleb West Master Diver" shows a lighthouse in its construction. Much of the action takes place on the floor of the ocean and special equipment has been constructed to make these scenes at the bottom of the ocean near Catalina Islands, where the beauties of the undersea gardens are known throughout the entire world.

Dupont Money in Spokane House

Dupont money, of which \$50,000,000 is being invested in the theatrical business, will build the new \$1,000,000 theater in Spokane for Marcus Loew on the Merriam block site, according to Manager C. S. Crews, of the Hippodrome theater, who is to manage the new theater. Construction should start, he says within 90 days, and it is estimated that the new theater can be completed in 14 months.

Film Title Changed

The title of the Paramount picture recently completed starring Ethe Clayton, and which was produced as "All in a Night," has been changed to "Crooked Streets," which is the final title under which the picture will be released. Jack Holt is leading man and others in the cast include Clyde Fillmore, Frederick Starr, Clarence Geldart and Josephine Crowell.

Bert Lytell Coming East

After he finishes his present production, Bert Lytell, Loew-Metro star, will leave for New York. Lytell will appear on the speaking stage under the auspices of Mr. Loew, and will also continue in the pictures.

FUN FROM THE FILMS

"FATHER, are you still growing?"

"What makes you ask that, Willie?"

"Because your head is coming right up through your hair!"—Goldwyn-Bray "Lampoons."

Some fellows marry poor girls to settle down. Others marry rich girls to settle up.—(Goldwyn-Bray "Lampoons.")

Sam: There's something dovelike about you.

Ethel: (Blushing) No, really?

Sam: Yes, you're pigeon-toed.—(Edinburgh Scotsman—Goldwyn-Bray "Lampoons.")

Someone says that as a nation we are losing our sense of humor. Well, does anyone see anything funny in the general situation?—(Philadelphia Enquirer—Goldwyn-Bray "Lampoons.")

Kansas University girls are shaving their ankles for open work Summer stockings. Good idea! By next winter they will have raised a crop of fur there and won't need any stockings at all.—(Philadelphia Record—Goldwyn-Bray "Lampoons.")

And the price continues to soar. Why not organize a fig-leaf club and let it go at that.—(Goldwyn-Bray "Lampoons.")

Little Mary: (asked to say a prayer for her father who was away) "Oh Lord please watch over Papa, and you had better keep an eye on Mama too!"—(Goldwyn-Bray "Lampoons.")

Unless the cost of living drops the consumer surely will.—(Baltimore American—Screen Smiles.)

"I'm thirsty," Eve heard Adam puff, "So thirsty that I shake." Then Eve she made some home-brew stuff

And Adam saw the snake! —(West Point Academy—Bray—Screen Smiles.)

Even a dealer in secondhand goods might draw the line on marrying a woman who has been divorced four times.—(Dallas News—Screen Smiles.)

Clergyman: Hymn number 399. Telephone Girl: (Suddenly waking) Number's busy, sir! Shall I call you back?—(London Opinion—Goldwyn-Bray "Lampoons.")

The Allies are not so fond of Uncle Sam as they used to be. One always cusses an "Uncle" when the time comes to pay up.—(Columbia Record—Goldwyn-Bray "Lampoons.")

Teacher: Concrete is that which can be seen. Abstract is that which cannot be seen. Now give me an example of concrete.

Edward: My trousers.

Teacher: Good! Now, give me an example of the abstract.

Edward: Yours.—(Klod Hans—Copenhagen—Goldwyn-Bray "Lampoons.")

There is a divinity that shapes our ends, but it is up to us poor mortals to make them meet.—(Goldwyn-Bray "Lampoons.")

With only a small velvet hat to hide her bobbed hair and a pair of low shoes on her feet, she left home on a cold Sunday early in the month.—(Fort Worth Record—Screen Smiles.)

A woman never knows half as much about the neighbor who sends her wash to the laundry as she knew about the neighbor who hangs her wash out on the line.—(Florida Times Union—Screen Smiles.)

Woman—What are cold-storage eggs selling for now?

Clerk—"Strictly fresh" as usual, ma'am.—(Boston Globe—Screen Smiles.)

"I have always maintained that alcohol is a food."

"Me, too. Could you help a starving man?"—(Louisville Courier Journal—Screen Smiles.)

The Bully: Say! a frien' o' mine says you called me a liar?

His Pal: I never did.

The Bully: Oh, then mebbe ye want to insinuate me frien's a liar!—(Judge—Screen Smiles.)

About once a month every bald headed man needs a hair cut. But the barber cuts the hair out of the bald-headed man's ears not off the top of his head.—(Nashville Tennessean—Screen Smiles.)

Joe: The girl you are engaged to is a twin, how do you tell the difference between her and her sister?

Harry: Well, its a jolly nice family, and I don't bother very much.—(London Tit-Bits—Screen Smiles.)

Wife: How did all these empty bottles get in our cellar.

Hubby: Don't know, my love, I assure you I never bought any empty bottle in my life.—(Detroit Free Press—Screen Smiles.)

Old Gentlemen: You have fat legs, boy.

Youth: Yes, but you should see mother's?—(Stockholm Strix—Screen Smiles.)

Sign lamped in a store: "Pure Men's Silk Hose." "Women's Gowns Cut Almost to Nothing."—(N. Y. Mail—Screen Smiles.)

Mr. Goldstein: Who bought that bill of goods from us? You! Who promised to pay me in 30 days? You! Who's a dirty low-life loafer? Yours truly, Isadore Einstein.—(Cincinnati Enquirer—Screen Smiles.)

Spiritualist—The medium is in communication with the unknown. Does anyone wish to ask a question?

A Voice—Tell us where is an apartment for rent.—(Baltimore American—Screen Smiles.)

Wanted—A used undertaker's body for a Dodge or Ford chassis.—(N. Y. Telegram—Screen Smiles.)

Airplane to Carry Film

Benjamin B. Hampton, motion picture producer, has purchased an airplane for the purpose of carrying films and supplies to his motion picture companies while out on inaccessible desert and mountain locations. This, the first aeroplane supply cart in motion pictures, is expected to prove of great practical value.

Growing Bigger 'N Better!

**AND IF YOU AREN'T SINGING
OR PLAYING IT-YOURE OVERLOOKING
SOMETHING WORTH WHILE!**

THAT NAUGHTY WALTZ

**EV'RYBODY CALLS
ME HONEY**

-- THE PUBLIC'S CHOSEN FAVORITE

THE
WORLD'S
BIGGEST
HIT

**I'M WAITING FOR
SHIPS THAT NEVER
COME IN**

THE BEST "PUNCH" BALLAD ON THE MARKET

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KATHRYN JOYCE, N.Y. REP.

Acts Wanted

TO CALL TO SEE ME AND HEAR

My Big Fox Trot Song Hit

LET'S GO TO CUBA

IT'S A CORKER

EXTRA CATCH LINES—DOUBLE VERSION

A BALLAD BEAUTIFUL

YOU'VE MADE ALL MY DREAMS COME TRUE

WATCH FOR SOME-TIME. OH, BOY!

WANT HARMONY SINGERS FOR QUARTETTE ACT

JACK DARRELL, MUSIC PUBLISHER
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The Oldest and Most Influential Theatrical Newspaper
ESTABLISHED 1837

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—ASK ME!—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I AM very anxious to become a scenario writer, but I don't quite know how to go about it. Would you advise my taking a course in scenario writing, or what do you think would be the best thing to do?

DAVID SHAW, Brooklyn, N. Y.

The moving picture companies nowadays are anxious to get good original stories suitable for film production. To supply this need, it is more important that you have good ideas than for you to be skilled in the technique of scenario work. The story is what interests the producers most of all. It does not matter so very much in what form you present the idea to them so long as it is readable and interesting. In applying for a position in a scenario department it is sometimes a good plan to show first by submitting original stories of your own, that you have a clear understanding of the type of story that will make good moving picture material. Of course, if you are so situated that you can take a course in scenario writing, that will help, but unless you have the knack of creating interesting characters and situations there is no course in this world or the next that will do you any good.

I was very much struck with the stunning effect of Bird Millman's shiny white car that she used in connection with her act at the circus. I have been trying to think of some way of getting publicity with a car and wonder if you have any ideas on this subject that you would care to pass on. What I want is something very different from anything that has been done yet.

MARGARET GRANT,
Los Angeles, Cal.

I hope you weren't seriously maimed when the effect struck you. I know of one stunt that has not yet been tried. It would be rather expensive, but nevertheless I don't doubt somebody will do it, sooner or later. The idea is to paint an entire car with radium luminous material so that it would glow in the dark. Of course it would be less expensive to paint the hood alone instead of a whole car with the magic stuff, and I think even that would create a sensation.

Did Eugene Walter write "The Only Way?"

JOSEPH BIRCH,
St. Louis, Mo.

No. Eugene Walter wrote "The Easiest Way." "The Only Way" was a dramatization of Charles Dickens' "Tale of Two Cities," and was one of the favorite productions of Martin Harvey, the famous English tragedian.

Who is the most popular actor or actress to-day?

JEAN POWELLS,
New York City.

This is a question not only difficult, but almost dangerous to answer definitely. Popularity is a matter of taste. We don't all like the same characteristics. I suppose it would not be very far from the truth to

say that John Barrymore is at present America's most popular actor so far as the legitimate stage is concerned. Though I do not doubt many will differ with me upon this nomination. In the old days, of course, when theaters, producers, actors, and actresses were less plentiful than they are in this year of drought, there was always some one, a Booth or a Jefferson, who was acclaimed by the populace. Right now, however, there are so many actors and actresses who have become endeared to the nation through their work on the screen as well as on the speaking stage, that it is impossible to single out one offhand as being absolutely uppermost in the affections of the people. I prefer not to put forward any actress as being the most popular because my insurance policy does not cover death resulting from hatpins.

Do you consider it really ethical to take wild animals into hotels for the sake of publicity?

HERBERT JONES,
Mt. Vernon, N. Y.

The answer to this question must of necessity be influenced by one's personal tastes and habits. I think that probably if I lived in a hotel and some ingenious promoter introduced a denizen of the jungle, into the room next to mine, or, say, directly across the hall, I might feel differently about it than I should if I lived in the suburbs. There is the animal's own point of view to consider also.

I am a vaudeville artist, and am very anxious to go to Europe this summer, but have not got the necessary funds. Do the steamship companies furnish entertainment on board ship for the passengers, and if so how can I get in touch with the management of such entertainments?

E. J.,
New York.

So far as I know the steamship companies have not yet seen the need for regular professional entertainers on board. Perhaps this is because ocean travelers are divided into two classes. Those who are good sailors and those who are bad sailors. The bad sailors usually find that the motion of the boat gives them all the entertainment they can stand. The good sailors derive their amusement from watching and listening to the activities, vocal and otherwise, of the bad sailors. But in all seriousness, your idea is very good, and we are going to ask the editor to send marked copies of this issue to the Transatlantic Steamboat Officials.

Were there many new producers established during the past season?

J. E. K.,
Ithaca, N. Y.

Several producers can be said to have begun their careers this past year. The list includes Ed. Wynn, George White, Dodge & Pogany, Theodore Dietrich, Max Spiegel, Maddock and Hart, Wilmer and Romberg, Adolph Klauber, John Murray Anderson, Herman Timberg.

RIVOLI

B'WAY AT 49th ST.

HUGO RIESENFELD, Director
WEEK BEGINNING SUNDAY JUNE 6th

B'WAY AT 42nd ST.

HOBERT BOSWORTH
"Below The Surface"

 Paramount Aircraft Picture
Comedy, Review, Soloists

RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

RIALTO

DOROTHY GISH
"Remodelling Her Husband"

 Paramount Aircraft Picture
Scenic, Comedy, Soloists

RIALTO ORCHESTRA
HUGO RIESENFELD, Conducting

Where'll We Eat?


Jack's

Now is the time for all good men to come to the aid of the party which meets every evening at Jack's, just above 42nd street on Sixth avenue. It is not at all necessary that one should mix convivially with the others present, but it is comforting to reflect that one is among friends, even if they are all well behaved. There is a reason behind the daily convention aside from the pleasures of mingling with the throng, and it lies in the far-flung menu, backed up by a chef par excellence.

Rip Van Winkle

This little Tea Room, named in honor of the famous Catskill explorer, is at 39 West 37th Street, just off Fifth Avenue. One waits on oneself a la cafeteria, and gives oneself a tip of generous proportions therefor. The warm and cozy shelter of the interior protects one from the blustery north winds that blow from the east in winter, but in the warm weather of the good old summer time, one picks one's table under the pergola in the garden. Hence the Trade Winds.

Sisters Three

Motoring out of Town up Pelham way, there is a stop that is wise to make at 733 Pelham Road, where the Sisters Three run a public inn. The Dramatic Mirror made all arrangements to have the opening set for Decoration Day, and the results have far exceeded the fondest expectations. Many motor parties stopped even on the first day of operation, and were each highly pleased with the event. They are telling their friends about it, and this little notice is to serve as a warning to others that they had better include the Sisters Three in their itinerary.

Golden Arrow

At 251 West 73rd Street, around the corner from Broadway is another of those delectable places to alleviate the woes of the tired business man in 'l'l' of New York. It makes no attempt to refresh the seeker for an early breakfast, only opening at 12:30, but up to eight o'clock in the evening, nothing exceeds it for cuisine, behavior, manners customs and dialogue. All the officials of the Golden Arrow speak English with ease, but it is not by any means one of those places known as a speak easy.

Roof Tree

Very little is positively known about this place at 14 West 51st Street, except to the wise people who have visited there. The place is not unusual. There is a door at the entrance. There are windows in the wall. A large part of the patronage consists of folks to whom the Roof Tree has been highly recommended by some friend. The fact that they repeat their visits periodically or constantly is the best criterion of the excellence of the joint.

Scotch Tea Rooms

All the braw heelanders from the bonny heathers make a bee line for the scones and shortbread that are on

tap at the Scotch Tea Rooms at 21 East 47th Street.—They are never a bit whoof even on the whimsie side, possibly a leetle more on the jock. Substantial nourishment lurks in the breakfasts, lunches, teas, suppers and dinners cooked in a way that is a giftie, embellished with flavors from Scotland.

Under Two Flags

This is purely a lunch room, operated for the benefit of the American Committee for Devastated France. It is not only a generous thing to make a point of eating lunch Under Two Flags, but it is rather retroactive as well, inasmuch as the dishes are not only promptly served, but beyond cavil in the bargain. It is at 16 East 39th Street.

Chicago Equity Frolic Disappoints

The Equity Frolic given by the Chicago branch of the A. E. A., which was held in the Cameo room of the Hotel Morrison in city May 28, did not come up to expectations. The public were purchasers of many tickets at five dollars each and had expected to see an entertainment of many of the stars now playing engagements here. To the disappointment of many, the big names advertised for appearance were conspicuous by their absence.

Edmund Breese in his speech praised the actor and his efforts to please the public, being the first to be called on to give entertainments to raise funds for emergencies and the last to ask for aid. He said the actor works for everybody but himself. Breese must have felt the need of this last remark when he learned that the big stars scheduled had not made their appearance. The attendance was poor and very few people from the profession were present.

Al Herman acted as master of ceremonies and tried to inject a little comedy. Dan Healy from the "Sweetheart Shop," in his dance specialty, received a wonderful hand and deserved it; the floor was too smooth which prevented him from doing as much as the spectators wanted. The Tomson Twins from the Marigold Gardens, as well as a bevy of pretty girls from this revue, did a toy number. The Tomson Twins also did a specialty. Alice Maison in her novelty dance was a big hit. Freda Leonard from the Edelweiss Gardens, did her shimmy specialty. Dancing filled in most of the evening for the lack of talent. The purpose of the Frolic was to raise funds for the establishment of a club house in New York.

Mrs. Castle Directs Minstrels

Mrs. Vernon Castle, in public life Mrs. Treman, assisted B. P. O. E. No. 636, Ithaca, N. Y., in staging a big minstrel show in that town May 28 and it was one of the most successful ever given by that lodge. Mrs. Castle trained eight little girls in a dance that was one of the features of the show.

Steal Lingerie from Shop

Some time Sunday, thieves entered the establishment of Mme. Mayhelle, Inc., located in the Unity Building, Chicago, stealing the entire stock of lingerie. Detectives have been put on the case, but so far have been unable to trace the stolen articles. Their loss is said to be more than \$2,000.

REPUBLIC

 W. 42nd Street. Evenings at 8:30
Mat. Wed. and Sat. at 2:30

Marjorie Rambeau
"THE SIGN ON THE DOOR"
Gaiety B'way & 46th St.
Evs. 8:30. Mats. Wed. & Sat. 2:30
John L. Golden Presents

FRANK BACON
in **Lightnin'**

 DONALD VIRGINIA ROLAND
BRIAN O'BRIEN YOUNG
IN

BUDDIES

A Comedy with Music of Quaint Brittany

SELWYN THEATRE
West 42nd St. Tel. Bryant 47
Evs. 8:30 Mats. Wed. & Sat. 2:30

ELTINGE Theatre W 42 St. Evs. 8:30
Mats. Wed. & Sat. 2:15
WALTER HAST presents

MARTINIQUE

A Romance of the French West Indies

 with JOSEPHINE VICTOR
and EMMETT CORRIGAN

Hudson West 44th St. Evs.
8:30. Mats. Wed. and
Sat. 2:30.

 "The Best Light Comedy Which
Has Been Written by an American."
—N. Y. Tribune

Booth Tarkington's NEW
CLARENCE COMEDY

Knickerbocker B'way and 38th St.
Evs. at 8:30

 Mats. Wed. & Sat. 2:30
Henry W. Savage offers the
Breezy Cape Cod Comedy

"SHAVINGS"

 "Like going on a summer vacation"—
Eve. World.

COHAN & HARRIS

 W. 42d Street. Evenings at 8:15
Mat. Wed. and Sat. at 2:15

SAM H. HARRIS presents

"HONEY GIRL"

 The
Racing Musical Success

LYCEUM West 45th St. Evs.
8:30. Mats. Thurs.
& Sat. at 2:30

David Belasco Presents

INA CLAIRE

 In **"Gold Diggers"**

By Avery Hopwood

BELASCO W. 44th St.
Evs. at 8:15
Mats. Thurs.
and Sat. 2:15

DAVID BELASCO Presents

LENORE ULRIC in

"THE SON-DAUGHTER"

 By George Scarborough and David Belasco
A play of New China

STRAND

 B'way at 47th St.
Direction Jack Katon

GEORGES CARPENTIER

 in
"The Wonder Man"

 Comedy Review Soloists
Strand Symphony Orchestra

Capitol

 B'way at 51st St.
Edward Bowes, Mgr. Dir.

T. ROY BARNES

 in
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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BOSTON: COLONIAL—The Ziegfeld Follies have played to capacity houses all this week. Second and last week. WILBUR—Lew Fields's latest production, "The Poor Little Ritz Girl," opened to a most enthusiastic audience. First week. PLYMOUTH—"The Ouija Board," a spooky, blood curdling melodrama, with Crane Wilbur met with instantaneous success. First week. HOLIS—George Renavent in "Genius and the Crowd" is fast making a name for himself as an excellent dramatic actor. Second week. SHUBERT—"I'll Say She Does," with Juliette Day is an extremely entertaining musical play. Second week. PARK SQ.—Ada Mae Weeks in "Listen, Lester," has made one of the biggest hits of the year. Third week. TREMONT—George Cohan's "Mary" is more than holding its own as the "peppiest" show in town. Third week. ARLINGTON—"Susan Lenox," with Alma Tell, is well worth seeing. Fifth week.

Aldrich.

BUFFALO: SHUBERT-TECK—McIntyre and Heath were seen in "Hello Alexander," a hodge podge of minstrel, comedy and vaudeville. Amongst the fun makers and singers might be mentioned Vivian Holl and Lillian Rosedale, who made a big hit with their songs, also Pearl Regay did a fine dancing turn; Mabel Elaine; Rosin Quinn; Jean True; Dorothy Clark; Dan Quinlan, Jack Cakwin and Earl Rickard. The company made a long jump from Milwaukee and curtain didn't roll up until 9:30 o'clock. The delay was attributed to an accident on the route just outside of Chicago. This closes the regular season at the Teck, "Jack."

CLEVELAND — OPERA HOUSE—Opera House closed its doors rather unexpectedly last Saturday night. William Moore Patch's musical comedy, "High and Dry," was scheduled to play this week at the Opera House, but last-minute arrangements withdrew this attraction. So the Opera House will remain dark for two weeks, and then open with a stock company under the direction of Robert H. McLaughlin. SHUBERT-COLONIAL—"Tick Tack Toe" with Sophie Tucker and a big company of funmakers pleased local theatre-goers and aroused a lot of enthusiasm. Miss Tucker is a favorite here. A splendid company assisted Miss Tucker, chief among them being George Mayo, John Foley, Marguerite Henry, Peggy Coudray, William Bence and James Guilfoyle. Loeb.

DENVER: DENHAM—"The Pipes of Pan" pleased a large Sunday afternoon audience. Ruth Robinson and George Barnes were at their best. L. B. M.

MONTREAL: HIS MAJESTY'S—"The Luck of the Navy" paid a return visit to His Majesty's and repeated the success of its earlier visit. Percy Hutcheson scores as the dashing young hero; Elsie Stranck is excellent as the "flapper"; Aubrey Mather and A. P. Kaye are to be credited with good performances. There have been several changes in the cast, but all parts are capably acted. 31-5, "Little Red Riding Hood," return visit. Tremayne.

MOOSE JAW, SASK.: ORPHEUM—"A Night in Honolulu," May 17-19; fair company and business. Jimmie Hodge's "Pretty

Baby," 20-22; good company, fair business. "Mutt & Jeff" Company, 24-25; mediocre company and poor business. Coming attractions: "Pal O' Mine," 31-2. SHERMAN—Eddie Collins' Big Beauty Revue opened an indefinite engagement, May 20. The following principals are members of this excellent company: Eddie Collins ("The little Irishman, Riley"), Florence Wilmot, Harry Cleaveland and Felix La Claire. Mr. Collins has a pretty, well dressed chorus. Bills: "Too Many Babies," May 20-22; "Bringing Up Riley," 24-26. Lane.

NEW HAVEN, CONN: SHUBERT—"Bab" was presented at the Shubert theatre here after twelve weeks in Boston, and then Worcester, Springfield, Northampton, etc. It closed for this season with the conclusion of Wednesday evening's performance, but will open next fall in New York. Clark.

PROVIDENCE: SHUBERT-MAJESTIC—Fred Stone in "Jack O'Lantern" was one of the most spectacular musical extravaganzas that Providence has seen in many a day. House packed all week. Music and scenery were wonderful. Mr. Stone was presented with a beautiful silver cup upon which was inscribed the name of every member of the cast. Mr. Stone's support was excellent throughout. Week of May 31 is "Daddies."

SAN FRANCISCO: COLUMBIA—"Clarence," opened May 24 to a good house. It pleased and will run two weeks. CURRAN—An excellent engagement in Louis Mann presenting "Friendly Enemies." Mr. Mann is attracting full houses. On May 30, "Follies of the Day" will come to the Savoy. In the company are Harry (sliding) Welch, Gertrude Gerard and George Hayes. Barnett.

TOLEDO: SAXON AUDITORIUM—May 23-26, "Robin Hood" played to good houses. This old-time delightful light opera is as good as ever. The principals all sing well and act convincingly, while the chorus is a remarkable singing aggregation. All told, this is the best musical play which has visited us this season. May 27-29, "Mamma's Affair," with Effie Shannon, Amelia Bingham, Robert Edson and Ida St. Leon drew fair houses. Gale.

WASHINGTON: NATIONAL—George White's "Scandals of 1920," this year's new modern musical revue in two acts and sixteen periods of engaging varied presentation, whose opening was delayed until Wednesday night, scored strongly, successful during its brief stay.

The Aborn operatic season of several weeks opened auspiciously May 31 and the strong interest manifested augurs well. "Robin Hood," the opening opera, was seldom better done and a crowded house praised the large and talented company which contains many former prime favorites. "Rudigore" follows. BELASCO—David Belasco personally presents this week a new comedy by a new author, Jean Archibald, entitled "Call the Doctor," which treats of a timely and human subject and tells a charming and delightful story that wins extended favor of large audiences. POLI'S—The regular season at this house closed last week with "Poker Ranch," Willard Mack's successful play of California life. Warde.

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Green Room Club**VAUDEVILLE BILLS FOR
THE WEEK OF JUNE 7th**

(Billing for week of June 14th in Parenthesis)

NEW YORK: ALHAMBRA—Maud Earle & Co. (N. Y., Palace); Tom Patricola (N. Y., Colo.); Robillo & Rothman; James Hussey & Co.; The Sterlings; Low & Paul Murdock. COLONIAL—Myers & Hanford; Rigoletto Bros. (N. Y., Al.); Whipple, Houston; Harry Carroll Revue (Phil., Keith); Du-for Brothers; Rice & Newton. PALACE—Rooney & Bent Co. (N. Y., Pal.); Lydell & Macy (Bklyn., Orph.); Julius Tannen; Mosconi Family; Collins & Hart. ROYAL—Buzzell & Parker (Bklyn., Bush.); Stewart & Keely; Stone & Kalisz; Margaret Padula; J. & K. Lee (Bklyn., Bush.). RIVERSIDE—Victor Moore & Co. (Coney Island, Bright.); Grace Huff & Co. (Bklyn., Orph.); Frances Kennedy (Wash., Keith); Dave Roth, Warden Brothers; Ciccolini; Donovan & Lee; Bert Errol (N. Y., Riv.), Davis & Pelle; Guiran & Marguerite.

BROOKLYN: BUSHWICK—Vinie Daley (Bos., Keith); The Briants (N. Y., Al.); Masters & Kraft; Barrette; C. & M. Dunbar. ORPHEUM—Marie Lo & Co. (Bos., Keith); Bert Howard (Bklyn., Bush.); Johnny Small & Co.; Amoros Sisters (N. Y., Royal); Clark & Borgman; Anna Chandler; Gordon & Ford; Mr. and Mrs. J. Barry.

BALTIMORE: MARYLAND—Wm. Cutty; Royal Gascoignes (N. Y., Colo.); Chas. King & Co.; Harry Delf (Phil., Keith); Anger & Packer; Sissle & Blake; Ed Janis' Revue; Lillian Shaw; Fritzie Scheff. **BOSTON:** KEITH—Four Readings (Phil., Keith); Mrs. Gene Hughes (Phil., Keith); Herschel Henlere; Ed. Morton; Santley & Sawyer (Coney Island, Bright.); Claudia Coleman (Balto., Mary.); Clinton Sisters.

BUFFALO: SHEA—Mason & Cole; Janet Adair; The Magleys; Jack Norworth; Ramsdell & Deyo; Nikko Japs; Clark & Verdi.

CALGARY: ORPHEUM—First half: "Kiss Me"; Gardner & Hartman; Kane & Herman; The Langdons; Resista; Deiro; Bartholdi's Birds. (Same bill plays Victoria second half.)

CHICAGO: MAJESTIC—Kitty Gordon & Co.; Jack Wilson & Co.; Sarah Padden Co.; Nitta Jo; A. & F. Stedman; Mirano Bros.; Wallace Galvin; Sully, Rogers & Sully. PALACE—Leon Errol & Co.; Emma Carus; Lew Dockstader; Rita Mario Orchestra; Ashley & Dietrich; Melnotte & Leedom; Brent Hayes; The Le Volos. STATE LAKE—The Whirl of Variety; Imhoff, Conn & Corinne; Ed. Janis Revue; Kranz & La Salle; Phil Baker; Frank De Voe; Smith & Burns; "The Act Beautiful"; Felix & Fisher.

CLEVELAND: KEITH—Eddie Ford (Syra., Kemp.); Ruth Royce (Buf., Shea); Henry Santrey; Sullivan & Scott; Adelaide Bell & Co.; Duffy & Sweeney; Gabby Bros. & Clark.

CONEY ISLAND: NEW BRIGHTON—Wm. Seabury & Co.; Patricola; The Sharrocks (N. Y., Pal.); Big City Four; Johnson, Baker & J.; Roscoe Ails & Co. (Balto., Mary.); Alfred Farrell; Bobson & Beatty.

DENVER: ORPHEUM—"Ye Song Shop"; Hart & Dymond; Homer Miles Co.; Ryan & Lee; De Marest & Doll; Peters & La Bouff; Nestor & Vincent.

DETROIT: KEITH—Jean Adair & Co.; Harry Cooper; Lightners & Alex.; Equilli Bros. (Cleve.,

Keith); The Pickfords; Nate Leipzig; Baraban & Grohs; Tabor & Green.

GRAND RAPIDS: PARK—To-to; Colored Gems; Ames & Winthrop; Watson's Dogs; Newell & Most.

KANSAS CITY: ORPHEUM—The Rosaires; Willing & Jordan; "Rubeville"; T. & K. O'Meara; Bob Hall.

LOS ANGELES: ORPHEUM—Cressy & Dayne; Myers & Noon Co.; Herbert & Dare; Sylvester Schaffer; Rudinoff; Will M. Cressy; Florence Tempest Co.; "Flashes."

LOWELL: ORPHEUM—Ben-see & Baird (Port., Keith); Howard & Ross (Port., Keith); Reko-ma (Port., Keith); Mystic Clayton; Gallagher & Martin (Port., Keith); Renn & Cavanaugh; Harry A. Bond & Co. (Port., Keith).

MINNEAPOLIS: ORPHEUM—Scotch Lads and Lassies; Avey & O'Neil; George A. Moore; Ghoy Ling Hee Troupe; Frank & Ethel Carmen.

MONTREAL: PRINCESS—Regay & Lorraine Sis.; Lorrimer Hudson & Co.; Burt & Rosedale; Eva Fay; Josephine & Hennings.

MILWAUKEE: PALACE—Four Marx Bros.; Will J. Ward & Girls; Hampton & Blake; Chas. Wilson; Bottomly Troupe; Allen & Walton; Unusual Duo.

OAKLAND: ORPHEUM—Mason Keeler Co.; Margaret McKee; 2 Rozellas; Beth Beri Co.; Stewart & Mercer.

OMAHA: ORPHEUM—Berk & Sawn; Montgomery & Allen; Ernie & Ernie; "The Champion."

PHILADELPHIA: KEITH—Chas. Grapewin; Ford & Sheehan; Wright & Dietrich (Balto., Mary.); Clifford & Wills; Dupree & Dupree; Helen Keller (Syra., Temp.); Ralph Herz; Tuck & Claire; Four Alls.

PITTSBURG: DAVIS—Geo. McManus; "Love Shop"; Frank Wilcox (Det., Temp.); Beeman & Grace (Cleve., Keith).

PORTLAND: KEITH—Dotson, Brown & Moran; 8 Vassar Girls; Leigh de Lacy; Frazer & Bunce; Elly.

PORTLAND (ORE.): ORPHEUM—"Last Night"; Nellie Nichols; "A Touch in Time"; Bert Hanlon; Werner Amoros Co.

ST. LOUIS: RIALTO—Brown & Weston; Chas. Howard Co.; "And Son"; The Flying Wards; Harry Kahne; Petty Peat & Bro.

ST. PAUL: ORPHEUM—"Old Time Darkies"; "Lovett's Concentration"; Reno.

SALT LAKE: ORPHEUM—Mme. Petrova; Wallis Clarke Co.; Anthony & Rogers; Duval & Symonds; Gene Greene; Milt Collins; Rinaldo Bros.

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SYRACUSE: TEMPLE—Demarest & Collette; Cummings & White.

VANCOUVER: ORPHEUM—Jos. Howard Rev.; "Fixing the Furnace"; Spencer & Williams; Bill Robinson; Eary & Eary; Morgan & Gates; Reddington & Grant.

WASHINGTON: KEITH'S—Three Weber Girls (N. Y., River); Allan Rogers; Mollie Fuller & Co.; Marie Cahill; Pedestrianism; Diamond & Girlie.

WINNIPEG: ORPHEUM—Dresser & Gardner; Greene & Parker; Diaz Monks; Elsa Ryan Co.; Palo & Palet; Novelty Clintons.

Press Club May Help

Steps are under way in Cincinnati whereby the courtesies of the Cuvier-Press Club of that city will be extended during the summer to all the male members of the N. V. A. playing either B. F. Keith's or the Palace Theater. The arrangement is being brought to a consummation by Ned Hastings, manager of Keith's, and Joseph Garretson, managing editor of the Cincinnati *Times-Star* and president of the Cuvier-Press Club.

Using New Trade Mark

The music trade has been notified that hereafter the trademark of the McCarthy & Fisher firm will be known as Fred Fisher, Inc. In recent bulletins issued to the trade, with a good likeness of Fred Fisher, the announcement is made with the reminder that the new trademark will "mean more business" for the buyers of Fred Fisher music.

Bliss Returns to Stock

James A. Bliss, who has been appearing in vaudeville and who appeared in what he termed a "three weeks' try out" of Alan Brooks' comedy, "Easy Money," has signed for a ten weeks' season of summer stock with Sherman Brown at the Davidson Theater, Milwaukee.

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Henry J. and Frederick E. Goldsmith, popular lawyers and who have handled numerous theatrical cases successfully and have many pending, are now handsomely domiciled in their new, handsome uptown quarters at 160 West 45th Street, one door east of Broadway.

BALTIMORE: MARYLAND—The headline attraction here this week is Anatol Friedland and Company in "Music Land." This big revue is written by Mr. Friendland. He is ably assisted by a good company displaying much talent. Neil Mack, tenor; Emilie Fitzgerald, specialty dancer; Lucille Fields, prima donna; Marie Hall, soubrette, and Vera Veimar, violinist. The stage setting is superb, and this production is a very costly one, and the variety of their accomplishment pleases the audience. As an extra added attraction Allan Rogers, the distinguished young American tenor, assisted by Henry Dexter at the piano is well received and Mr. Rogers has a voice of grand opera caliber. Anna Chandler with Sidney Landfield present a singing act that goes over very big, while Frank Orth and Ann Cody in, "Let's Take a Walk" offer a skit that is as bright and breezy as any act that ever appeared here, and closed to a good hand. Mollie Fuller (late of Hallen and Fuller) in "Cousin Elinor," by Frances Nordstrom, is well deserving of mention and is fair. Other acts of unusual merit are: Moran and Wiser, "The Hat Shop"; The Famous Gaudsmiths, with their playmates who present a pantomime act with the usual amount of snap that keeps one guessing what is going to happen next. Boyce Combe assisted by Barton Brown in "Tales and Tunes That Tickle," is an act full of good humor and pleases, and Ed Lord and Margie Fuller offer a skit entitled "Bits of This and That" that scores heavily. In conclusion photoplays of current events are shown. Fine.

BOSTON: KEITH'S—Buxom Trixie Friganza was the headliner this week. Her latest travesty is "The Surprise Party," in which she has a fine opportunity to display her humor and personality. Her interpretation of Theda Bara as Cleopatra sent the audience into convulsions. Maud Muller and her orchestra in "A Tuneful Topical Revue" provided excellent entertainment. The act of Charles and Henry Rigoletto, entitled "Around the World," was really remarkable. The Swanson Sisters still bettered the act with their excellent dancing and singing. McCallen and Carson in their roller skating skit, "Oh, Sarah," scored a success. Charles McGood and company of two did some surprising acrobatic stunts. Tracy and McBride were entertaining in a sketch of unusual dancing and burlesque. Frank Conroy played in an extremely funny black face farce. Laura and Billy Dreyer were well liked in a clever dance review. Donald E. Roberts, vocalist, closed the bill. Aldrich.

MACON, GA.: GRAND—Barney Williams & Co., "Musical Farce"; Hunting, Hamilton and Barnes, "Just Fun"; Wright & Wilson, "Scotch Artists"; The Randall, "Shooters"; James H. Cullen, "The Man from the West"; good houses first half of week. "Sugar Foot Gaffney," late of Neil O'Brien's Minstrels; Mossman, Winnifred and Vance, "Various Things"; Reynolds Trio, Ralph Dunbar, Salon Singers, Doyle and Elaine. Capacity house. Orr.

PHILADELPHIA: KEITH'S—Jack Norworth, always a big favorite here, was the headliner of an unusually long and clever holiday bill. After responding to several encores he surprised the audience by teaming with Miss Janet Adair, who had preceded him on the bill. Their singing and witty dialogue fairly captivated the audience. Venita Gould impersonated a number of leading actors and actresses of the present day and proved herself a versatile artist. After many encores she made a speech thanking the audience for the hearty reception accorded her. The Royal Gascoignes appeared in a unique juggling act. Solly Ward, a clever comedian of the Sam Bernard type, appeared in a satirical comedy act entitled "Babies." He was ably supported by Marion Murray and Jeanne Eliot. Janet Adair sang several jazz songs, which were well received. "The Fall of Eve," a comedy with euphasia as its theme was artistically staged and fairly well acted by Mabel Cameron, Alan Devitt and C. Carroll Clucas. Kitner and Reaney in "An Ocean Episode" seemed to please. This team could make good use of some new jokes as those they are now using are somewhat aged. Oakes and Delour spectacular and whirlwind dancers followed the pictures which opened the bill. Held.

SAN FRANCISCO: ORPHEUM—Will M. Cressey, assisted by Blanche Dayne, tops an excellent bill in his latest play, "The Man Who Butted In," which compares favorably with his previous "Rube" classics. He also appears in a "Y" uniform and tells his experiences while in France. De Witt Young, does some clever balancing and juggling. Jennie Middleton is, as billed, a charming violinist. Demarest & Doll offer an amusing and grotesque piano act. Duval & Symonds have a neat singing and dancing act entitled "Their First Quarrel." Florence Tempest and Sylvester Schaffer are both popular hold-overs. Business almost capacity. De Lasaux.

TOLEDO: KEITH'S—Frawley and West, comedy aerial offering, open the bill; Tabor and Green, colored, try hard to be funny with some ancient material; Chas. Mack & Co., present a typical Irish skit; Jose Saxton tries to sing while her partner, Jack Farrell, as a stage electrician fools with the lights; McIntosh and Musical Maids close the bill with a mixture of Scotch and jazz music. May 27-30, Morton Harvey and Dena Caryl are next. Harvey has an excellent baritone voice and could use it to much better advantage. Howard and Sadler sing, kid each other and the audience. Sully, Rogers and Sully, perform upon a bounding net and horizontal bars. Their act, a nautical setting, is a good one of its kind. Gale.

WASHINGTON: KEITH'S—The Ford Sisters and the Creole Fashion Plate share headline honors this week. The Ford Sisters have a dainty dancing act which they call "The Frolics of 1920." Their settings and costumes are superb and their dance numbers are beautifully rendered. The Creole Fashion Plate had the audience fooled for a few minutes and was heartily applauded when they discovered that it was not a Creole belle but instead a clever female impersonator. Al Lydell and Carleton Macy offer "Old Cronies," one of the best comedy skits of the season. William Gaxton, a breezy young comedian, is featured in "The Junior Partner," a comedy by Rupert Hughes. Boyce Combe offers "Tunes and Tales of Ticking Themes"; he is ably assisted by Burton Brown at the piano. Elida Morris offers some exclusive songs that were appreciated. Klutting's entertainers, a remarkable group of performing pigeons, rabbits, cats and dogs, and Dainty Marie complete the bill. Weimer.

WILKES-BARRE: POLI—John J. Galvin, local manager for Poli's, continues his good work in not only pleasing Wilkes-Barre patrons, but also in drawing big crowds at every performance. The first half of last week included Mabel Bera in a well selected song review that brought forth much applause; Frear, Baggett & Frear, novelty juggling; Mallon Case, with extraordinary ability for story-telling; and Nelson and Bailey in their specialty, "The Movie Studio." Closing: The big laugh was Arthur Turner, the cowboy monologist, who from his present work is scheduled for big time. Jack and Naxon entertained with songs and patter; and the show closed with "The Girlie's Club" company of ten. Briggs.

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